

CHAPTER – 3

Vaishnav Religion with Bhava and Rasa

3.1	What is Vaishnava Religion ?	121
3.2	Origin and Development of Vaishnava Religion	134
3.6	The Beliefs of the Acharyas of Vaishnava Sects and Bhakti Rasavoda	145
3.4	The Relation of Bhava and Rasa	219
3.5	Classification of Devotion in Vaishnava Religion	223
3.5.1	Navadha Bhakti	228
3.5.2	Panch Bhakti Bhava	248
3.5.3	Vatsalya, Sakha, Madhur, Dasya, Shanta Bhavas and their Resatmak Elucidation.	249
3.6	Bhakti and Rasa	261
3.6.1	Shringar, Hasya, Adbhut, Veer, Karanara, Randra, Bhayanak, Vibhatsa	261

CHAPTER - 3

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4.5 What is Vaishnav Religion ?

*Sukham vanchanti sarve he tatva dharmasamudbhavam |
Tasmatdharam sada karyah sarva varnaih prayatnatah ||*

(Dakhsa Samhita 3/23)

óEverybody wants happiness. This happiness has originated from dharma. Therefore everyone should try to follow one's religion and do one's duty. By following the path of dharma and practising the path of dharma and controlling and streamlining the power of sense so as to synchronise their energy, satisfaction and co-ordination. One attains the real essence in the soul which is the real element in the existing world (outward, inner, intellectual and spiritual) ¹

Ek eva sahadharma nidhane apyanuyati yah |

(Manusamhita,

8/17) Only the good deeds, one's dharma will go with oneself.

óThe soul doesn't want happiness or sorrow. The aim of this rare human birth is the good of soul, the development of the soul ñ the basic reason behind the progress of one's soul is Dharma. ô ²

5.3 Pg. 5, Gyani Guru, Shree Matswami Nigmanand Saraswatiji.

5.4 Pg. 6, Gyani Guru, Shree Matswami Nigmanand Saraswatiji.

óIn the Narayaneeya section of the shantiparva of Mahabharat Naradös visit for the darshans of Nara and Narayan at Badrikashrar has been picturised. Narada was involved in the practice of religious rituals. Narad asked Narayan óWhom do you worship, when you yourself are Parameshwar ?ô

óThen Narayana replied, I worship my ôAadi Prakrit iö which is the yoni of all sat (good) and asat bad.ô¹

óThe wide expanse of Indian tradition sings the gl ory of Bhagwati Chitteshwari became ôwi kalabaddhaö (bound in two time periods) in the glory of Shiva and Vishnu. The one that has light of the sun, stately grandeur of Mahaganapati is the ôAdvyayam yajya gyanam tadeva tatvam of tatva gyanô

In the vedic religion karmakanda (rituals) are very important. In the prevedic are i.e in the samhita Brahman age the Aryans used to worship Gods like Indra etc. They used to satiate these Gods, to fulfill their desires the Aryans used to perform yagyas.²

óIn the Brahman age the yagyas were so difficult, complicated and expensive that they were beyond the capacity of ordinary folks.

Due to the sacrifices of animals involved in yagyas people were not interested in them. As a reaction to that state of vedic age a religious revolution occurred. As a result, a new conception developed. It wholly changed the method or process of vedic yagyas and vedic ôdeva tatvasö

5.4. Pg. 6, Vaishnav, Shaiva and Anya Dharmik Mat, R.G. Bhandarkar.

5.5. Pg. 46, Bhakti Tatva, Vasudev Poddar.

The resultant of that conception was the birth of narayaneeye Dharma.¹

Narayan word has originated from the word Nadayan, of Panini 4, 1, 99 sutra. It means nadayan gotra.

The word narayan means to take the support of nar or group of nars.²

In the Vedas the word ÑNaö or ÑNarö is used for celestial men, the devas. Therefore the word ÑNarayanö can be described as the abode of devas.³

According to Manusmriti (Manu 1,10) water is called Narah, he is Narsunu. According to Manusmriti water is the prime support of Brahma and according to Narayani it is the ÑAdya Ashrayaö (prime Support). For this reason Brahma and Hari were known as Narayan.⁴

According to Vayu puran Narayan is Purvavarti (Precursor) of Ayyakta.

From the lotus at the navel of Vishnu or Narayan Brahmadeva was born. It means beyond the heaven, beyond the earth, beyond the existing Gods, which is that womb, that first held water and in which all Gods live. Water first conceived that tatva only.⁵

It means in the navel of ÑAjö there is something in which all planes exist.

^{5.5} Pg. 9, Brij ke Dharma Sampradayo ka Itihas, Prabhudayal Mittal.

^{5.6} Pg. 35, Vaishnava, Shaiva and Anya Dharmik Mat, R.G. Bhandarkar.

^{5.7} Ibid

^{5.8} Pg. 9, Brij ke Dharm Sampradayo ka Itihas, Prabhudayal Mittal.

^{5.9} Pg. 35, Brij ke Dharm Sampradayo ka Itihas, Prabhudayal Mittal.

Aj (one who is Arjuna, without birth) is Narayan. From the navel of Aj ðBrahmaö was born. It means all Gods find themselves in this womb. It means the support of these devatas (Gods) in the form of nara (humans) is Narayan.

In the Mahabharat and Puranas Narayan the Supremo has been described as Parmeshwara.

óIn Taittiriya Aranyak (10, 11), those attributes of paramatma (God) have been attributed to Narayana, which are usually found in the Upanishads.ô¹

óVishnu is Vedic deva, In Rigveda his eulogy has been done in lea suktas, but, his personality is in no way less important. His big foot and three steps by which he has measured all the lokas (planes) has been described with much enthusiasm.ô²

In the parampada of Vishnu there is oozing of honey, where all the Gods attain bliss.

(Rigveda 1, 15, 45)

óIn the Brahman age fire is considered as the smallest God and Vishnu is Considered as the highest God.

(A.Bra. 1, 1)

(Vaishnava, Shaiva and Anya Mat)

“Vishnu is the best God amongst devas” ³

5.7 Pg. 10, Brij ke Dharm Sampradaya ka Itihas, Prabhudayal Mittal.
5.8 Pg. 98, Vaishnava, Shaiva and Anya Dharmik Mat, R.G. Bhandarkar.
5.9 Pg. 39, Shatpath Brahman

In the Maitri Upanishad (6, 13) food (anna) is the form of lord Vishnu who holds the world.

óIn the puranik age, three streams of thought became one. The first stream came from Vedic Vishnu, the second stream flowed from Virat Narayan and the third stream came from historical God Vasudeva.ô¹

óIn this way the post (Uttarkaleen) vaishnava belief was formedô²

óIn Santiparva (Chapter 43) Yudhishtira sings a stuti (Song in praise of somebody). In one of the slokas of this stuti Krishna has been called Vishnu.ô³

óOn Brahmasutra (2, 2, 42) there is a commentary by Shankaracharya in which Bhagwat cult has been described, Shankara has further mentioned five styles of the worship of lord Krishna. These are :-

Abhigaman ñ to concentrate one's mind, body and words on God and then go to God's temple.

Upadaan ñ to collect pooja samagree (thing for worship)

Ijya ñ Pooja (worship)

Swadhyaya ñ the chanting of the popular mantra.

Yoga ñ Samadhiô⁴

The Vedic devas of ancient times followed a style of worship. Which was mechanical. This worship included the rules of pooja, further, it

1.6 Pg. 39, Shatpath Brahman.

1.7 Pg. 40, Shatpath Brahman.

1.8 Pg. 39, Shatpath Brahman.

1.9 Pg. 49, Vaishnav, Shaiva and Anya Dharmik Mat.

should be able to do Ehlaukik (of this world) and parlaukik (of the heaven) good (Kalyan) of a person. But all these things could not satisfy the religious fervour of the people.

óAfter the end of mantrakaal, a more natural religious contemplation began, which remained popular uptill upanishadic age.

The rishis (sages) of ancient India gave voice to their contemplation.

The present Omni God residing in the heart of all beings is sarvabhutadhipati.

We attain this God by Samadhi and purification of oneself (atmashuddhi). In the state of bliss a being attain likeness as well as oneness with God.ô

óNarayan is the main source of devotion and knowledge. The streams of devotion begins from Narayan and are directed toward the good of all (Janamangalya).ô¹

Lord Vishnu is the origin of all Advaita philosophy and Vaishanava philosophy.

There is Vaishnav philosophy in Vaishanava religion, because Vishnu is wide infinite ðParamatama roopi tatvaü

This wide spread element which was realized by the sages later on became ðdarshanü

¹ Pg. 25, Bhartiya Darshan, Pt. Baldev Upadhyay.

óThe primary aim of Vaishanava religion was to realize the God present in the whole world.ô

óThe chief proclaimer of Narayaneeya religion was Narayan Rishi. There are two bases for the õswaroop gyanö of Naray aneeya religion :-

1.5.2 õPurushSuktaö of Rigveda

1.5.3 Narayaneeya upakhyan of Mahabharat

The õPurush Suktaö of Rigveda is the first express ion of tatva darshan, While as the last treatise (akhyan) of its õdharmacharö is õNarayaneeya sectionö of Mahabharat.ô¹

óIn the Vedas sun and Vishnu are Synonymous.ô²

óThe glory of God Vishnu begins from the ancient t radition of rigveda, which is expressed in the form of incarnation. In its expression as an incarnation it has become the õParmatmaö of our õSanatan Sanskritiö (eternal tradition)ô³

Sanskrit Literature has contributed immediately in the development and upgradation of Indian languages. In the origin of Sanskrit literature and the later flow of thought (Parvati Pravritti) the contemplation has begun from topmost position in religion. In the words of Bhishma Pitamah:-

“Esh me sarvadarmanam dharmam paramo matah |

Yad bhaktya pudarikaksh satven archenarah sada ||

(Shree Gopigeet, Dnogra Maharaj)

1.5.3 Pg. 9, Brij ke Dharma Sampradaya.

1.5.4 Pg. 10, Brij ke Dharma Sampradaya.

1.5.5 Pg. 46, Bhakti Tatva, Kalyanmal Loddha.

óIn my opinion the best religion amongst all dharm a is that in which the worship of lord Vishnu (Stuti and Archana) is done with complete devotion.ô

óThe Verbal meaning of Vaishnav Philosophy is the place where Lord Vishnu is worshipped. Vishnu is taken as the chief God and then he is worshipped. Here the real meaning of Vaishnava is reflected. The sarvery of these ôVaishanva Parak tatahö is called Vaishana v Philosiphy.ô

Vishuddha prem Puranabdhi leela kollol vashmarne |
*Namag Shrikrishna Chandraya jagta mantaratmane ||*¹

It means there is a distinct, eternal, spiritual (apara), unbreakable, rare tatva (element) of love which is the real form of paramshavara (God).

óAccording to the principles of Bhakti God himself is love incarnate. The epitome of love is God, who is chaitanyamak (one with conseioursness).ô²

The base of vedic culture is yogya. The supreme God of yogya is Lord Vishnu. ôYogyon Vai Vishnu.ô

(Krishna Yajurveda 3-5-2)

Vishnu is the primary tatava of Vedas.

Between Agni and Vishnu in Vedas, all the Gods come.

“Agnirvai Devanamvam Vishnu Paramah
| Tadantaren sarva anya devataha ||

(Etereya Aranyak)

1.5.4 Pg. 6, Vartik Bhakti Shastra,
1.5.5 Pg. 2, Bhakti Shastra, Part ñ 2.

óIt meand indra and other Gods are worshipped (Sat ava Vandan)
be Lord Vishnu by the Shruti. In Vedas the place of fire God is primary.ô¹

“Yasmaddhu Vishnudevanam Shreshthah” (Shatpath Brahman)

In means Vishnu is the best amongst all Gods.

The Vedas sing the grace of Lord Vishnu.

‘Mahaste Vishno Sumatim Bhajaamake.

(Rigveda 1-156-3)

Yah Parvaya Vedhase Naveeyakle

Sumajajanaye Vishnava dadashati |

Yo Hatamasya Mahato Mahi Bravat

Sedu Shravobhijuhyam chidavhyasat ||

(Rigveda 1-156-2)

óAlong with the formless Vishnu Shruti has very we ll descrived
the consort of Lakshmi, Lord Vishnu with form (Sakar Roop) ñ

óOne who offer drivishya to, the sanatan (eternal) , Jagarkarta (the
does of the worls), evernew captivating swavaneeya, the one who is the
consort of bliss giving Lakshmi to the whole world. One sing the glory of
his great Venerable Hiranyagarchadiroopa birth, such a devotee is vlessed
with food and honour and reaches the highest destination parampad God.ô²

óGod Vishnu is both God without from and God with formô

². Pg. 23, Bhakti Shastra, Part ñ 2.

³. Pg. 6, Bhakti Tatva.

óAlthough he is omni present but at cartain specia l places there is the vibhan of his worship.ô¹

óSarvamatasyam Brahman upalabdhyartha sthanvishesh o na viruhyate, shalagram eva Vishnoripyate davyuktameva.ô

Acharya Parvar Bhagwat Shankar has mentioned the shalagram pooja of lakshminarayan in Brahmasutra (1-2-14)

óBhajya which is the gist of vedhth.ô

óSimilarly from bhagwan Ramchandros vyaplesh Achar yapad writes in the commentery on brahmasutra (1-2-7)

óJust as he is the Lord of the whole earth but he happens to be the king of Ayodhya, this is a kind of representation.ô²

Yatha Samastavasudhipatirapi hi sannayodhyadhipatirati vyapadishyate,

Just as this Vishnu is in shaligram, it is preached, similarly it is prached that, God is within the lotus of the heart as per the õAnuyastavdu Guna Samudayaö

óAccording to Acharyapada sankara Vishnupada has p riginated from vyaptyarthak õVishnu Verb. Therefore the all pervading God (Paramatma) is called Vishnu.ô

óAccording to Acharya Yaska this pada has originat ed from õVishö Verb in Nirukra-It means that which is pervading the whole universe is Vishnuô³

³. Pg. 6, Bhakti Tatva.

⁴. Pg. 6, Bhakti Tatva.

⁵. Pg. 6, Bhakti Tatva.

*Sahastrees hastavamanah taroopah sahastraoat twam guha shaktidhari |
Gangasutastvam Swamten deva swaha mahikritikanam tathaiva |*

(Mahabharat Vanaparva 23-2-1)

In the Mahabharat God's stavan has been done in the Ā Purush
Shukta along with padanvaya:-

ó Human body is an independent world. The knowledge of this world is of two kinds ñ one is the collection of physical the material world another is the knowledge of conscious things. Consciousness is one form, one living being but this Consciousness into action divides these material things in many ways. It converts itself into many ways so as to classify and divide the characteristics of material things. Only one shakti (power) gets divided into various forms and characteristics (gunar) and guide and operate us through various senses. If we would try to know this shakti (power) in its material form that would appear inert. But if we light. A soul has a conscious form, and this consciousness is illuminating, but it is not active. Light and illumination is a kind of nature, but action is qualitative. The gunar (qualities) have been classified into three categories. Shakti (Power) classified these gunar.

The shakti (power) with gunar (qualities) is a dormant power. When this dormant power is awakened, it takes certain gunar and gets converted into kriyashakti (active power), sankalpashakti (will power) and gyan shakti (power of knowledge), this is called prakriti (nature). When this shakti floats with certain samskar, it gets transformed into sanskriti (culture).

(Sadguru Swami Shree Sachchidanandji Maharaj)

Call it shakti or shiva or Vishnu the tatva (inner element) is one, as per the demand of occasion and purpose and purpose it names are many since the tatva (inner element) is infinite its name and forms are also infinite.

óBhagwan (Lord) Maruti is complete unified incarnation of God in the form and attire of a devotee- A strong desire or will arises in brahma to become supreme devotee, for this reason he came from the work of Bhagwat Anjana. The resolution of paramatma (God) is inexpressible¹

The trio of Brahma-Vishnu and Mahesh, which is beyond these existing planes and get united in Vishwaguru.

*Aduu Brahma Madhya vishnurante devah Sadashiva |
Murtitraya swaroopaya dattatreya namestute |*

óThe favour of God for the devotees led to the incarnation of avtar²

óRegarding bhagwat sandarbha there is a statement of acharya shree jeevgoswami pada-óLike God, his manifestation is also the same.

óHow is God ñ God is gyanswaroop ñ Aishwaryaswaroop, Shaktiswaroop, so is Gods manifestation.³

óRegarding the creation of this world, its existence-development preservation all is the play of God. Be it adeshavatar, Anshavatar or tulsavatar all are sampurna Vishnu.⁴

1.5.5 Pg. 48, Bhakti Tatva.

1.5.6 Pg. 48, Bhakti Tatva.

1.5.7 Pg. 48, Bhakti Tatva.

1.5.8 Pg. 48, Bhakti Tatva.

óIn Vedic age the contemporary flow of thought regarding Vishnu, Shiva and shakti become the base of the devine vision (bhagwat drishti) of the devotees and developed in the form of Vaishnava, Shiva and Shakta Cults.

The Special and distinct scriptures of three cult are Pancharasmahita, Shiva agam and tantra.ô¹

*“Gargo Lakshya Kathadike Bhagwat Prahanwragam munih .
Shrishwan yatkathayan smeran ratimupaityeyikantikim yagya.
Tatratyatyatervirodhrahiotam bhaktaih param lakshnam ||”*²

Gargacharya remarks that in the katha (story) of God there are traits of affectionate, loving devotion.

According to Shandhilya muni there should be no opposition in ôAtemaratiö this is the trait of kayadree-anurag devotion. It reason is shandilya does not accept the difference between jeevatma and pramatama. A life atmarati, it is easy to have parmatmarati.

óThe vedic thought regarding Vishnu, Shiva and Shakti respectively led to vaishnavagam, shaivagam and shaktagam i.e vaishnava religion, shaiva religion and shakta religion which become the devotion towards Vishnu , devotion towards Shiva and devotion towards shakti. These have been called agam because their primary source are Vedas, their thought basically came from the Vedas.ô³

1.5.6 Pg. 45, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

1.5.7 Pg. 29, First Bhakti Lahri, Divya Roop.

1.5.8 Pg. 451, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

óIn the agamas the base of religion and devotion led to the development of ideal worship.

The base of agamic and puranic religion, devotion and idol worship was yogas bhavana and a Upanishad sagun brahmavidya.

The flow of contemplation of vaishnava, Shiva and shakta religion completely developed in the purans and represented the development of these religions¹

óFor the knowledge and explanation of vedic rules and regulations the importance of purans have been accepted.²

“Itihas Puranabhyam vedan samuprahayate ||”

1.5.7 Origin and Development of Vaishnava Religion

One drop of an ocean has all the characteristics of that ocean similarly, we are also a part of God and carry within ourselves all the powerful characteristics/ elements of God, we are attracted toward those elements present in God-knowledge, bliss and eternity.

*Vedeta yagyeshu taan se chaitanyeshu yatpurniyam falam pradishtam |
Ateyeti tasarvam idam viditya yogi param sthnam upaiti chadyan ||*

(Bhagvad Geeta 8-28)

óThe one who accepted the path of bhaktiyoga reaches the ultimate God in the end. He is not deprived of the fruits that one gets by learning Veda, Yogya, Austerities, Charity, Punyakarma, Gyan Yoga and Karma Yoga.³

1.5.8 Pg. 451, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

1.5.9 Pg. 451, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

1.5.10 Pg. 112, Bhakti Chintamani Acharya, Dr. Suvalal Upadhyay (Shukaratna).

Some dew drops are at the back of the leaf and some are on the leaver. The dew drops on the leaf always keep themselves exposed to the sun. May be for few moments, yet they shine and sprinkle. Other drops are frightened and hide behind the back of the leavers.

Just as many drops of water fall on earth and goes under the earth but those who dare to fall on an oyster become pearls.

Similarly a person who leaves the attachment and delusion of this world and creates one's own world of devotion by intense efforts, he/She becomes illumined like the heart of an oyster. Swimming in the blissful ocean of the love of God, he cuts asunder all the attachments of this world.

In the vedic age, as per the Narayaneeya, this truth was revealed this truth that; the Āparatātva which is the ruler of this world including Indra and other Gods, he is the lord of all as purusha.¹

The most distinct fact about the ruler and rituals of Narayaneeya dharma are instead of the violent āvidhi yoga of vedas the non-violent ādrabya-Yoga from the tradition of sun God was performed. Lord Vishnu was worshipped as Sun-God.²

In the Vedas, there is description of Bhagdevat, the embodiment of compassion and bestower of boon. Keeping this viewpoint as the base such a being was given the attributes of God.

From here bhagwad dharma come into existence. God established as the one most venerable and Āparam ishta.³

1.5.9 Pg. 99, Brij ke Dharma Sampradayo ka Itihas.

1.5.10 Pg. 99, Brij ke Dharma Sampradayo ka Itihas.

1.5.11 Pg. 452, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

In the context and base of Periods (Yugas), there are the divisions or classification of the plays of God.

óIn the eyes of God neither Varah (Pig)-Karma, Mat asya (Fish), Narshingha, Vaman etc ; incarnation are inferior nor incarnations in human from ate superior.

There are three kinds of incarnations :-

1) Gunavatar 2) Purushavatar 3) Leelavatar

Gunavatar accepts bhama, Vishnu and shiva. In carnation in the male form (Purushavatar) is the virat (Enormous) vishavarupa. There are infinite sub-divisions of leelavatar :-

- | | | |
|-------------------|--------------------|--------------------|
| 1. Mahakalkavatar | 2. Kalpavatar | 3. Manvantaravatar |
| 4. Mahayugavatar | 5. Yugavatar | 6. Anshavatar |
| 7. Anshashavatar | 8. Kalavatar | 9. Kalanshavatar |
| 10. Aveshavatar | 11. Aveshnshavatar | 12. Purnavatar |
| 13. Vibhutyavatar | 14. Shipravatar | 15. Vibhavavatar |

1.5.10 Archavatar etc." ¹

Bhagwan Vamani is the manvantaravatar of the present Vaivasnata manvantara for this reason he has been described everywhere in Vedas as the incarnation of lord Vishnu.

óVarah, Narasingh etc, all are the incarnations" ¹

¹ Pg. 49, Bhakti Tatva.

Basically there is only one Vishnu; ãAdvayam yojgyanam tadevatatvamö There are no subdivisionals of lord Vishnu. He is Vibhu. That too in that eternam tradition which propagates the óSarva bhalu idam bharma.ô That tatva is ófor vasturoop.ô

After post Vedic age when loard shri Krishna incarnated Vadic Dharma (religion) was very popular with all its good as well bad element and tender was.

Shri krishana, along with his amargind of as splendid work laid the bad for a very strong religious revolution. Instead of yogyas he popularized Govardhan Pooja. All the incaramation of Vishnu were gyani. But the beautiful fascivation to take every being in his sway of love was the trait which was found only in Shri Krishna and no one else.

The World Krishna has been formed by the combination of krish verb (dhatu) and ãnaösuffix (pratyays).

ãKrishö dhatu is ãsarvachakö and ãnaöpratyaya is a symbol of bliss.

When both of them unite they become ãSatchindananda Parabrahmaö

Krishashabdashacha sattartho nashchanandraswaroopakah

| *Sukh Roop bhavendatma bhavanand aimayastatah* ||

(Yantaameeya Tantra)

Kritva Harim Prembhajam priyavargasamanvitam

| *Bhaktivashi raroteeti shri Krishna karshini mata* ||

(Bhakti Rasamrit Sindhu Purva 1/20/1)

¹ Pg. 49, Bhakti Tatva.

Shri Krishna is fascinating, the embodiment of all kinds of bliss (Nikhil rasamrit murti). In the highest state of devotion he gets tied up by the love of the devotee and become over powered by his love.

*Aho bhagyamahobhagyam nan gopal braj jaukasam |
Yanmitram parmanandam purna brahma sanatanam ||*

(Shrimad Bhagvat 10/14/32)

óBrahmaji says that manda and other people of braj the gopa etc. had such a great fortune because the epitome of ultimate bliss, purna sanatan brahma is their swajan. (One's close friend or relative)ô¹

óThe essence of all Vedas is this that shri Krishna is the sambandh (pratipadi vastu) (Shree Sanatan Dharma)

It means pratipadi vastu, abhidheya and love are the main purport of a being. The base of all these three is Shri Krishna.

óAll Vedas lead to one ðVasudevaöô²

óWhen something lost is suddenly begotten and the clear sky and bent earth, the horizon everything is overpowered with inexplicable joy.

óThe aim of religious revolution and their spiritual/religious preaching was to re-establish the ancient Narayaneeya religion in its reformed state. But, as a result the new religion, which was born the God of worship of this religion and the name of the God lead to a dichotomy. The God reversed in narayanneeya religion was narayan. In the new religion the worship of vasudeva (vibhu omnipresent) become popular. Similarly,

instead of narayaneeya religion, its names ðSatvatö, ðPancharatnaö and later bhadvat religion become popular.ô¹

óNo other God was different from ðVasudevaö Naraya n. He was one of his forms only, who become popular by that name.ô²

óAccording to ðPanchratnaö there are three aspects of the same God narayan :-

Vasudeca (Vibhu ñomnipresent)
God (Creator of this world)ô³

óUnder three different denomination the same God n arayan world in different ages and tim. The most recovered God amongst them is ñ Vasudeva.ô⁴

(Asamiya Vaishnava Dharma kaVikas, Na. Pra. Patrika, Year 70, umber 4) Pg. 3.

óPanchratna is synonym, (upper nama dheya) of Bhag wat Dharma.ô

óIn narad panchratna (1-45-53) and ahirvudhmya sam nita (11-64) the menading of the word āratnaö has been investiga ted and has been interpreted in terms of five types of kowladgeô⁵

óIn the age of Mahabharat five kinds of religious believes were very popular. Amongst them ðPanchratnaö has also been me ntionedô.⁶

Narayan has described five howers to his five disciples. They are :
1) Gyakand, 2) Style or method of sadhana (sadhana paddhati), 3) Analysis

Pg. 12, Brij ke Dharma Sampradayo ka Itihas.

Pg. 12, Brij ke Dharma Sampradayo ka Itihas.

Pg. 12, Brij ke Dharma Sampradayo ka Itihas.

Pg. 452, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

Pg. 6, Bhakti Tatva.

Pg. 13, Brij ke Dharma Sampradayo ka Itihas.

of ideal (Vigraha Vivechan), 4) Thought on worship (Archa Vichar), 5) Sermons on vichar kanda. For this reason it has been called ðPanchratnaö

[Nagari Pracharini Patrika (Year 70, Number 4) Pg 3]

The main treatise of Panchratra religion is Narad Panchratra. It is a composition of post middle ages.¹

The word ðRatraö Means ðKnowledgeö its of five ki nds ñ

óRatram cha gyan va chanam gyanam panchvidham smri tam : By the dilication of five elements ñ Paramatatra, Mukti (Liberation), bhakti, yoga and Vishayy (world) : for this tantra has been called panchratna.ö²

óIt has been said that Sandiliya Rishi did not get param shreyas (happiness) in the four vedars so he took refuge in Panchratna and was satiated. Itn many ancient scrptura panchratna samhita named ðShandilya Samhitaöhas often been mentioned.ö³

óIt is a distinct feature of panchratna belief tha t its followers had faith in vedic retuals yet the granted yogyas without violenceö⁴

óThe foemost God worship in panchratna religion wa s lord vasudeva. Vasudeva word menas that óSarvyevyapak de va. that God, who resides everywhere. The One in which the whole worlds lives in, in this religion he has been called as vasudeva. It has been mentioned in óShrimadbhagwatö that vasudeva is the name of pure satva guna. The one which is attained by this element, is known as vasudeva.ö⁵

Pg. 13, Brij ke Dharma Sampradayo ka Itihas.
Pg. 1-44, 45, 42, Narad Panchratna.
Pg. 184, Bhartiya Sanskriti aur Sadhana, Part ñ 2 .
Pg. 14, Brij ke Dharma Sampradayo ka Itihas.
Pg. 153, Vaidik Sanskriti ka Vikas.

óAccording to the tenth chapter (Prapathak) of Tai tiriya Aranyak there is Vishnu Gayatri. In I Vishnu has been made one with ãNarayanöand Casudevaö óNarayan Vidmalve, Vasudevaya dhimahi, t anno Vishnu prachodayat.ô¹

In the Narayan upanished also Vishnu has been called óVasudevaô²

óSince Vasudeva is endowed with sgadgunas he is al so known as bhagwat or bhagwan (God).ô³

According to Ahirbudhrya samtita (2-24) Lord Vasudeva is the supreme God, the supreme truth (Paramtantra). He is the supreme perush described in the rigveda. He is the endless-eternal parabharhma. He is Akshay (the one which doesä die), Avyaya, Abhsdya by name and from (name and from canä break it), beyond words and mind.

He is all powerfull, endowned with six gunar, eternal and dhruva. He is Vishnu, he is without any mark of darkness (nirayan), he is paramatma, he is God.

óIn ãNarayaneeya Religionö the worship of Krishna with his froud/consist arjuna, become famous as the ãSaha-poojaöf Nara-narayan.ô

óThe modified name of the Arjuna and Vasudeva is n aya-narayana.ô⁴

óNarayanah naraschaiva satvamekam dwidhakritamô

(Udhyogparva 48/20)

Pg. 14, Brij ke Dharma Sampradayo ka Itihas.
Pg. 98, Bhagwat Sampraday.
Shree Mad Bhagwat (4-3-23).
Pg. 15, Brij ke Dharma Sampradayo ka Itihas.

óIn addition to the worship of vasudeva Krishna, h is õpariwar-sankarshanõ pradyumna, and aniruddha were also worshiped, which was famous by the name chaturvyuha or õPanchratnaõ¹

The main sriptness of panchratna religion were õSamahitaõ or õTantaõ Its one popular name is õAgamõ

óAccording to Dr. Saredar some samhitar were of th e times before vikram samvat. Most of them have been completed between fourth and eighth century.õ²

The religion which was called satvat, later its refined new name was Panchratna Dharma.

Shri Krishna, the son of Vasudeva has been called Vasudeva. On the one hand Shri Krishna gave divine love to the gopa and gopies of braj, on the other hand, he killed the kings of Mathura Kansa and also killed many demonic kings. He gave the teaching of geeta to arjun in the Mahabharat, Geeta is the embodiment of knowledge, devotion and austerities. He has been called achyutam and purushottam. He has been a perfect combination of love, knowledge, intellect and chivalry.

Shri Krishna has been worshipped as an incarnation of Narayan (Vishnu). In satvat religion, whose refined name is the famous Panchratna religion, Shri Krishna become the centre of adoration and worship.

In the Shantiparva of Mahabharat, talking to Arjun Shri Krishna has described the names and remarks ñ óWater (Jal) has taken birth from nara

Pg. 15, Brij ke Dharma Sampradayo ka Itihas.

Pg. 16, Brij ke Dharma Sampradayo ka Itihas.

(Purush) for this reason it is called ãNaarö, that Naar was my ãAyan (Abode), for this reason I am Narayan.

I take the form of Sun and Cover the whole world with my rays. All being live in me for this reason my name is Vasudeva. I am origin and movement of all creatures.

I have occupied this sky and earth. I am the Brightest of all. All being desire to attain me and I terrify everybody for this reason people call me Vishnu. I have never fallen down from satva (righteousness) satva has originated from me, because of satva I am without all evil and sins. By satvat Gyan (Panchratradi Vaishnav Tantra), one could realize me. For these reasons I am called ãSatvatö

(Abridged Mahabharat, Geeta Press, 25)

In Bhagvad Shri Krishna has been called God incarnate óKrishna Bhagwan Swayamö. (Shrimadbhagwat 1-3-28)

óThe base of all lord Shri Krishna, wants to enjoy (resaswadan) the ãbhoot anandö of his own swaroop. Then God establishes that joy in the heart of his devotees when this joy flows in the heart of the devotee as sweet love, then God is satiated by that love, and is entangled in that love.ö¹

In his swaroop (existence) God is rasamaya (full of joy). This rasamaya (joyousness) of God has been sung by Shruti. According to Shree Jeev Goswami, God has been called ãrasamayaö because God is ãBhaktimayaö full of devotion. This devotion is God's Ahladine Shakti. Just as power and powerfull are inseparable similarly God's devotion is also ãrasamayaö rasam hum kayam

¹ Pg. 53, Bhakti Chintamani.

Labdhwanandi bhawati, it means after begetting āśaś he become blissful. After the establishment of Krishna as the foremost God of Vaishnav religion has been divided into four major parts. These four parts have further been divided into four sects.

1. Shri Vaishnav Cult.
2. Brahma Cult.
3. Rudra Cult.
4. Sanak Cult.
3. The foremost and supreme acharya of Vishnav cult. Propagating vishishtadwaitvada is ramanujacharya.
4. The acharya of brahma cult is Anandteerth (Madhava) who propagated āDwaitavada.
5. The Acharya of Sanak Cult is Nimbark who propagated āDwaitadwaitavada.
6. Chaitanya Mahaprabhu is the founder of Dwaitadwaitvada.
7. The Chief and foremost of Achintya Bhedabheda Shiddhant is āChaitanya Mahaprabhu.
8. There is great impact of Panchratna on all the acharyas of Shree Vaishnava Cult.

The Shree/Condition of Bhagwat Dharma or Vaishnava Dharma before the birth of Buddha, the satvat pacharatna religion whose God of worship is vasudeva had covered shoorsen slate and other state, it expanded in other states too.

In the age of Buddha, its popularity became a little less in shoorsen state and other parts. In western and south India its condition was popular under many names and forms.¹

Its one name āEkantikō is also very famous. It is what we called āBhagwat Dharma.

¹ Pg. 59, Brij ke Dharma Sampradayo ka Itihas.

During the reign of shunga empress there was special progress of Bhagwat Dharma.

From Harshottam period to Rajput period (704 A.D. 1263 A.D.) after the decrease in popularity of bauddha religion in mathurea, the popularity of and state of bhagwat dharma increased. The king of that were the followers of bhagwat, shaiva and shakta pauranik religious cult. They had immense respect and faith in religious places like Mathura.

In Bhagwat religion the worship anol devotion towards Vasudeva of Vaishnav Cult. God converted into the devotion toward lord Krishna.

1.7 The Beliefs of the Acharyas of Vaishnava Sects and Bhakti Rasavoda :

The knowledge of Vedas has not been given by any human being, it has given by God himself, It is eternal.

In the beginning of every ãkalpaö it has been give n by sages to humen beings.

óGod says that o Humans ! I creat the difference b etween earth and Dhulok. I creat the seven reasons or seven natural changes in a series. What is truth and what is false, I give its knowledge. I create the illumination of daivi worlds (veda vani) on this earth.ô¹

It means devotion is the means to attain God is the simplest possible manner. Travelling over Vedas when this devotion turned up pure and enalloyed, on the touchstone of the philosophical aspect of knowledge.

¹ Pg. 98, Atharv Veda 6/61/2, Aham Vivek Prithvi Bhat Dhaman Virathash.

Then the religious sects were formed in which Krishna, in the series of the incarnation of Vishnu become the principle venerable idol of all the sects.¹

We have analysed the four major forms of vaishnav sect. Now we will discuss about the important tache (Acharyas) and their beliefs.

On one hand the acharyas of Vsishanava sects have placed devotion on the topmost plane. They propagated in one hand.

In the scriptures of devotion importance of devotion is quite widespread. In the works of shandhiliya and Narada a great deal of importance has been given to devotion.

At certain places devotion has been considered as the reason behind liberation, at certain place devotion has been taken as the called the.

óAntradwanti Awantar Vyaparö and in this way they is disregarded.ö²

In this way many school of philosophy and sagas have proved the supremacy of devotion.

óThe advatism of ðPanchratra Sect is a synchroniza tion between shakti (power) and the shaktiman (powerful).

By establishing the samvaya-avinabhava relation the Vaishnavacharyas has accepted the concealed state of shakti as ðSattaö (authority).ö³

God is immendwly capable. His capability is incogirable. After giving birth to this world God is still and unaltered. Out of the six gunah gyan etc, the three are called vishrambhoomi and strength etc, three are

1.8 Pg. 5, Bhartiya Sadhna ki Dhara, Dr. Gopinath Kaviraj.

1.9 Pg. 5, Bhartiya Sadhna ki Dhara, Dr. Gopinath Kaviraj.

1.10 Pg. 6, Bhartiya Sadhna ki Dhara, Dr. M.M. Gopinath Kaviraj.

called shrambhoomi. The combined form of these gunas is called as the idol of Vishnu and Lakshmi.

In the Panchratra it has been mentioned how synchronization can be developed between the shadgunas of God and their power. On the basis of this synchronization the Acharyas (Teachers) of Vaishnav sect have expressed their belief.

Parashakti (divine shakti) has been described in terms of Ahirbudhyasmhita in some book of panchratna. In Other works Shree and Bhoo these two power have been mentioned.

Padamtantra parameshwarshahita etc adhere to this view point According to Vihagendra Samahita Power is of three kinds shree, bhoo and leela (or Neela). In sitopanishad this section has been mentioned. Those who have faith in this trio. The shaktiragavadi remarks that, shree symbolizes propitiousness (kalian vachak) and icchashakti (will power) is swaroop bhoo-prabhavadyotak, kriyeshakti & leelachandera suryagnimathi is shakti swaroop in itself.¹

In Vaishnava Sect shree and in brahma sect shakti and shaktiman have been accepted as Vishnu and lakshmi.

Nimbark sect is a followers of radha-krishan. The Sampradhya of Vishnu Swami is also the same. Although Shree Chitanya deva was a disciple of madhveeya guru, still they have proclaimed the supremacy of Radha-Krishna. In the panchratna basically there is the Upasana of Vishnu Lakshmi that have been glorified. Yet in Narad-Panchatantra there is discussion on Radha.²

^{1.9} Pg. 8, Bhartiya Sadhna ki Dhara, Dr. M.M. Gopinath Kaviraj.

^{1.10} Pg. 8, Bhartiya Sadhna ki Dhara, Dr. M.M. Gopinath Kaviraj.

In addition to the above statement gopainathji has mentioned a concluding statement. He says that óIn ancient time s bhagwat seet has proclaimed the greatness of radha-krishna and Vrindavan.

Its quite cleas that when Krishna is accepted as the aradhya (the ideal if worship) then radha was hidden in a little inexpressible manner in Krishna only. When both of them were worshiped then radha become the supreme idol of bhakti, as the one who would take a living being to gid, who is endowed with ahladine guna. The condition is such that in the absence of radha even Krishna would appear without bhalva (bhawaseen) For this reason the blissful ocean of bhavamyee rase would flow by the grave of Radha and Radha only. And thus became the everflowing stream of devotion.

In addition to the four prominent sampradaya (sects) that we have discussed that we have discussed, there are some important acharyas of Vaishnava religion. One of them was óRanganath Muni ô (824 ñ 924 A.D.). He was famous by the name ãNathmuniä His well know n books are ãGranth Yoga Rahasyaö and ãNyayatantraö Nathmuni h ad serially arranged the Alavar Chhandas Yamunacharya (1000 A.D.).

Yamunacharya's popular name was Aalbandar. He took his seat at Shree Rangam in 964 A.D. He is an accomplished and honourable acharya of Vaishnava Sect. His famous scriptures are Agampramanya, Mahapurush Nirnaya, Siddhitraya Geetarth, Sangraha Chatuhshloki and stotaratna. His treatise Siddhitraya is a very famous book. In this book there is distinct discussion and explanation of atmasiddhi, ishwarsiddhi, mayakhandan and sanvitasiddhi. Its scriptures are Agampramanya, Purushnirnaya and kashmiragam. His Albandarstota (Stotraratna) is a distinct stotragranth. In

70 verses the principle of surrender in bhakti has been described beautifully which is touching to the heart.



The Philosophical Principles of Yamunacharya :

Amongst the Vaishnavas of Uttarkal the foremost acharya is Acharya Yamunacharya.

Yamunacharya believes in Vishishtadwaitvad. According to this belief this world is a spark of fire emanating from God. In the opinion of Yamunacharya this world is not mithya (unreal), it is quite real.

The distinct philosophical march of Yamunacharya is the propagation of Swachaitanyaswaroop of living beings.¹

In this series the chief acharya of Vaishnava sect was Yadav Prakash. In Kanjiwaram for a short time, Yadav Prakash was the guru of Ramanujacharya. Yadav Prakashjee favoured Brahmaparinamvaad. He believes that Brahma gets transformed into chitswaroop atma, achitswaroop prakriti and ishwaroop.

His sect and belief lies between Advait and Vishishtadwaita.²

It has a rule that although the dimensions of Brahma could be understood but it doesn't renounce its swaroop. (Swarthasiddhi 3/27)

The above mentioned acharya and his belief could not create any sect of their own. Yamunacharyajee has been very famous as the guru of Ramanujacharyajee. Yadav Prakashjee could not propagate a distinct sect which could become a part of all the four major sects of Vaishnavism.

⁶. Pg. 454, Bhartiya Darshan ki Chitandhara, Pt. Rammurti Sharma

⁷. Pg. 454, Bhartiya Darshan ki Chitandhara, Pt. Rammurti Sharma

Shree Sect :

The chief acharya of Shree sect was Shree Ramanujacharya. The grandchild of Nathmuni Yamunacharya was the guru of Ramanujacharya. Shree Ramanuja was born in Shree Parambadoor in 1074, as per the popular belief. Various critics have varied opinions about the birth place and time of birth of him. Right from the beginning he was very talented and sharp. In his childhood he studied vedant from scholar Yadavprakash. He was a householder in the beginning, but soon he realized that the great work that was before him could not be done by becoming a householder so he took Sanyasa.

After becoming a monk he began to proclaim the path of devotion of the devotees of Alvar. For this he traveled many states of India. His foremost aim was the campaigning and propagation of Vishishtadwait Siddhant (principle) proclaimed by his guru. He wrote a scholarly treatise on Brahmasutra which was famous by the name 'Shree Bhashya'. To affirm Vishishtadwait he propagated many other scriptures too, which includes Geeta Bhashya, Vedant Sara and Vedant Deep naam, Brahmasutra Vritti Vedant Sangraha, Gadytraya etc.

In the works of Ramanujacharya Vishishtadwait has been proclaimed and Advaitvaad has been negated. This created a great deal of opposition, yet he courageously and fearlessly proclaimed his principle. He established many Vishnu temples in Southern India at places like Malecoor, Shree Ranganatha etc. By his efforts the style of worship in these temples changed following Baikhana Samhita and not Pancharatra Samhita. In the 'Agam Pramanya' of Yamunacharya, Pancharatra has been supported and favoured. There are many seats of 'Shree Sampradaya' in

Southern India. Totadri, Vyankatadi, Shree Rangam and Vishnu Kanchi are some of the famous seats. It is said that Ramanujacharya live upto 120 years and he left his mortal abode in 1194 A.D.



Analysis of the Name and Principles of Shree Sampradaya :

There is a belief of this sect that Lord Vishnu Gane the preaching of this sect to Goddess Lakshmi. On his name, this sect has received its name òShree Sampradayaö

Principle :

The philosophical principle of this sect is òVishishtadwaitö òVishitaö in far to both conscious and unconscious V ishishta Brahma. The principle that proclaims and promotes Advait or unity is òVishishtadwaitö sect. Shree Sampradaya is synonymous to Ramanuja and Vishishtadwait.ö¹

Tatva (Element) :

óAccording to Shree Sampradaya ñ Chit, Achid and G od, these are the three basic tatvas or elements. Amongst the threo God is Vaishishya or angee. Rest of the two are his adjectives or parts. God is ever Chit and is òVishistö(special) as per the achit.

The Chit-tatva (element) is soul. It is beyond the body, self illumined, by its nature favourable, eternal, anu, inexpressible and beyond the five senses, achintya, nirvayava ñ ever ekaroop a and nirvikar. The prime liberated of a living being is God gifted. For this reason its freedom is also dependent on God. Therefore òbhagvadasya or kainkaryaö is the real freedom or Paramopurushartha for living being.ö²

Pg. 195, Bhartiya Sanskriti aur Sadhana, Part ñ 2 .
Pg. 10, Bhartiya Sadhana ki Dhara.

óBy its darshan one gets vairagya (detachment) from all enjoyments of the world. When an incarnation comes in the world for the establishment of religion then this incarnation comes from Divine body (bhagwad deha) only.ô¹

I believe that Shree Sampradaya believes that God is all powerful. Almighty and a living being lives under God.

In this series, God has been described in the Shree Sampradaya in Panchavidh roopa :-

Para or Vasudeva – This is ãnityoditöroopa. There is no avirbhava or tirobhava. There is no calculation of time, no result, bliss is ever present. This divine form is the ãShadguna vighrahaö of God. The nityamukta (everfree) beings feels it in Vaikuntha.

Vyuha or sankarshan, Pradyumna and Aniruddha – are its Shantodit (emanating from peace) form. It doesn't rise, it doesn't set.

Vibhava or Padurbhava is of two kinds – Primary (Mukhya) and Secondary (Gaun). Mukhya Vibhava is a part of God and Prakrit body is special and distinct. Main Vibhava is an upasya of mumukshus (the one who is curious to attain God). Gaun Vibhava resides in living being with ego, it is not worshipped.

Antaryamee – In every state this form of God is a friend of living beings and is blessed with an auspicious body. For the good of living being, for the protection of living beings, God resides in the lotus of the heart as a friend. This is the ãantaryameeö form of God.

¹ Pg. 12, Bhartiya Sadhana ki Dhara.

Archavatar – Attraction is the adhishtata (one who establishes) of living elements ðPradyumna manah srishtiö creation , aniruddha, kaalsrishti and mishrasrishti. Attraction is the doer of the destruction of the world, shastra pravartan, analysis of Pradhymna prakriti from jeeva and the God of pure creation and the performer of aniruddha kaal and mishra srishti.

The mithun srishti of four varnas arises from Pradyumna. All the five forms of God are expressed as per the bhava of living beings.

In the series of worship (upasana kram) of Shree Sampradaya or Vishishtadwaitvasees, that which is nidhidhyasan or bhoga, that is established as knowledge and devotion in this sect.

According to ðupasana kramö in Shree Sampradaya devotion is considered in terms of distinct knowledge.

When upasana (worship) takes the form of devotion, then God becomes propitious and happy.

In this worship the ðbhakti prasado given by God cuts all the threads of bondage.

In Shree Sampradaya ðavichhinna smriti pravahö (continuous flow of smriti) is called meditation. It is the means of Dhruvasmriti and liberation.

óMeditation in the form of Dhruvasmtiri or worship is called Ramanujanuyayee devotion.ö¹

¹ Pg. 13, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

The means of devotion in Shree sect such as ñ disc rimation Vimok, practice, kriya, good of all, anavased and anudharsha ñ these are all major ones.

óPurity of food here is defined in terms of discri mination detachment in subjects related to enjoyments of sex is Vibhoka. Persistent endeavour to complete a task or work is õAbhyasaö According shakti it is an anushthaan of õPanchmahayagyaö Truth, simplicit y, mercy, all these gunas come under Kalyan. The sole happiness of mind is anavased lack of enjoyment of excessive carnal pleasures is õAnuddharshaö

The above description makes it clear that by Varna and ashramochit karma the mind is purified as per the Ramanuja belief. By this pure mind devotion or Brahmagyan (knowledge of Brahma) arises.ô¹

óThe series of presentation regarding the realizat ion of God by Aryans like Bhagwan Bodhayan, Tank, Dramid, Guhadeva, Karpadi, Bharuchi etc. has been followed by Shreeman, Yamun, Ramanuj etc.ô²

Regarding the characteristics of devotion Ramanujacharya has written :-

õNiratishaya priyananyaprayojan sakalevareiva trishnaya vah gyan visheshah ||ö

Gopinath Kavirajji has given the reference of Vedarthsangraha in the context of this trait.

óParabhakti, Paragyan and extreme devotion ñ are f ound in the scriptures of Vishishtadwait cult as the defining terms of devotion.ô³

Pg. 14, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

Pg. 15, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

Pg. 15, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

In this context the written hereby states that in the teeka (explanation) of óSharanagatigadyaô the evergrowing aspiration for the vision and interaction with God has been expressed as ãParabhakti ñ roop gyanowasthaö The ever increasing desire for interaction with God has been called ãParagyanö

After interaction, the desire to feel God, to relish God's presence is called Parabhakti.

The Vishishtadwait followers say that O Lord ! I am poor, weak and devoid of everything. I am helpless, I cannot do anything ñ I surrender everything to you, you take my responsibility.

It means when a living being takes refuge at the feet of God with a pure heart, aspiration intense and innocent attitude then God becomes the saviour of such being and saves him from distress.

óThe realization of God itself is a means of liberation. ¹ In Shree Sect ãprapattiö has got the most distinct position Ramanujacharya remarks ñ

óNirast nikhilrodhanasya nirvyajbrahmanubhavarupam muktasyai shwaryem |ö ²

óAkarmapratihatgyano mukto vikarlokan brahmavibhuti ñ bhutannubhuya yatha Kaman tripyatiö. ³

It means the living beings is the atom (anu) and God is Vibhu, it is a part dependent on God and God is anjee and ashraya.

The dependent bhava of living being which is kainkarya swaroop (like an anchor), its complete development is liberation. In this state there

1.8.4 Pg. 16, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

1.8.5 Brahma Sutra Bhashya (4/4/17)

1.8.6 Brahma Sutra Bhashya (4/4/18), (4/4/21)

is no natural relationship. Further, there is no affliction and complexity of knowledge.

According to Ramanuja liberation infers to ñ

óRamanujacharya accepts the unification of a living being and Brahma in liberation. When the living being is a part of Brahma and anupalagya (as small in knowledge as an atom), then it is not at all possible for him to realize oneness with God. In worldly state just as a living being is set apart from Brahma, in the liberated state too it remains like this. Therefore in Vishishtadwait belief there is no tadatmya (similarity) between the soul and Brahma. It means ñ

óNopisadhananusathanena nirastvishayasya paren swa roopaikya sambhavah avidyaayatvayogyasya tadananyatva sambhavat ||ô

óIn Vishishtadwait belief devotion has been considered as the means of liberation. There is the state of gyan yoga before devotion and preceding it is the state of karmayoga.ô¹

óDhyanadgyanam gyanaachha tadaparokshyat Parabhaktih Iti bhaktiyogabhyasashaktasya atmanishtha eva shreyasee |ô²

óBhakti (devotion is the pinnacle of karma and gyan (work and knowledge). In the realization of God Prapatti is ãParamparaya means, it is not ãakshadrupenaãô³

It means the liberation by which the master ñ servant relationship of living being with God vanishes, a devotee never desires such a state because it ãchidekarasã and ãshunyamayaã

⁷. Pg. 120, Brahma Sutra Bhashya (1/1/1), Shree Bhasheji and Sarve Darshan.

⁸. Pg. 145-147, Geeta 12/12 (Ramanuj Bhashya Tatha Vedarth Sangrah)

⁹. Pg. 31, Bhakti Ras and Siddhant, Dr. Shukratna Upadhyay.

The Sect of ‘Utkraman’ :

While explaining the state of āmahaprayanō it has been mentioned about Shree Sampradaya : óThe soul of a āmumukshu d evoteeö enters Sushumna naadi (duct) and rises towards the head. It further penetrates the head and forehead, going beyond the Brahmarandhra by the help of subtle body, it goes to Archih etc. paths.

In the āutkramankaalöall the karmas of some gyani s are sublimated.

óBy going through āArchi Pathö one goes by Devyan ñ gati. By going beyond Prakriti (nature) and penetrating the āSuryamandalö one attains āVirajaö¹

Here āVirajaö means ñ óOn extremely dark Avidya or maya or nature (Prakriti) there is limitless Viraja, in the form of a river. On one side of this river is lifeless (Jada) Prakriti or the one endowed with three gunas which is the āEkipad Vibhutiöof God. On the other s ide there is Chinmaya Paramvyom. In the scriptures it has been called Tripadvibhuti.ö²

óViraja surrounds the world like a layer.ö³

It is said that when one enters Viraja, the subtle body and the desire (vasana) in the form of atoms all are dissolved in it and óVisshuddha Sattaö is attained.

In the āVaikunthadhamö of Ramanuja it has been men tioned that after crossing Viraja the soul enters into bhagwat contemplation and meditation. By the sweet touch of Divyapuranas all weariness, fatigue, heat, distress etc. melts away.

1.8.9 Pg. 21, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

1.8.10 Brahad Brahma Sanhita (3/1/42-44)

1.8.11 Pg. 21, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

The free soul gets an enlightened òPanchopanishadatmakö i.e. beyond the three gunas òshuddhasatvamaya bhagwateeö body. Such a divine body is allowed to serve the feet of God.

These are the beliefs of the acharyas (teachers) the followers of various sects of vaishnavism pay great importance to them. Most of sects quintessentially believes that the establishment of devotion is foremost.

The acharya tradition of Shree Sampradaya is very old. First Parashar has mentioned it in Vishnupuran. Later Vyasdeva mentioned it in Sharirik Sutra and Mahabharat, Nath Muni has mentioned it in book like Wayaya Tatva, Yogarahasya etc.

Its description by Yamunimuni in Agampramanya, Siddhitraya, the same description has been done by Ramanujacharya in Shree Bhashya.

In the treatise óBharatiya Sadhana ki Dharaö Kavir ayji remarks that the four Alvar saints alive in ancient times were ñ Sarayogee, Bhootyogee, Mahadyogee and Bhaktisaar.

In the modern age Bhaktandhrirenu, Yogiviviha and Parakal has been mentioned.

Out of the twelve Alvars Shathkopa was the most popular.

In many scriptures shathakopa has been called òKaarisunuö Yet, the Vishishtadwait philosophical school is said to be originated from Nathmuni. Beginning from Nathmuni, the tradition of Shree Sampadaya reached Ramanujacharya and further to Purnananda Kavi Chakravarti and Pillai Lokacharya Venkatnath Vedant Deshik and thus received a special recognition in Philosophical literature. In this series many acharyas hold their sway.

There are two classification of Shree Sampadaya in Vaishnava cult :
1. Tanglayu (Dakshinpath) and 2. Badagalayee (Uttarpath).

In the Tanglayee branch both Narayan and Shree have been called that one who render liberation. In Badagalayee branch Shree is the middle one that helps a living being to attain the grace of God. Revered Acharyavara Shree Madhusadanacharya of the Rang mandir of Vrindavan briefly states about the belief of Ramanujacharya that in all schools of Philosophy liberation is followed by knowledge.

It is quite definite that the liberation which has been mentioned regarding knowledge, that could be attained only after getting liberation from avidya.

 **This is the principle of Ramanujacharya :**

Meditation and worship are synonymous to each other. Meditation is the flow of thought like the outhour of oil towards one subject. This meditative remembrance should be loving and affectionate. This kind of meditation in which apparently visible form is thought of is called devotion. Service, worship, devotion are each others synonymous and have been given in originated from the verb ðbhajöi.e. ðbhajaneeyaö It means the affectionate service of the object of service is real service and this is devotion too.

The saying, óSeva bhakti rupastih yatô (Shree Bhas hyateeka Bhashya Darpan (Brahmasutra) Pg. 19 by Ramanujacharya) supports this statement.

“Prempurvamanudhyanam bhakti nityabhidheeyati”¹

¹ Pg. 19, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

In these words service, devotion and worship have been used synonymously. Worship means meditation. The affectionate remembrance like the flow of a stream is devotion.

The flow of Smriti (remembrance) i.e. the stream of remembrance, merely remembering someone doesn't make a person devotee for instance Kansa, Shishupal etc. For this reason Lord Shri Krishna in the Geeta has said that, óMunmanabhava madbhaktahô. ôMad bhakta s an mun mana bhavahô (Geeta Bhashya)

It means, ôYou become my devotee and offer your mind to meô.

In the Philosophy of Ramanuja gyan (knowledge) is interpreted in terms of devotion. It proves the following words :-

“Vedanam dhyan vishrantam dhyanam shrantam uruva sm ritau |

Sa cha drishtitva mamyeti drishtirbhavatitva mrichati ||”

(Shatdushini Saptamvad by Vedant Deshik) (Only 64 Ved are available)

In the descriptions and explanations of ôTirupadayaïö by Godamava (Andal), a devotee named Gayanacharya has been mentioned. Lord Krishna's divine idol came out of the shrine and began to dance when he heard his musical symphony.

On the occasion of special abhisheka (Tirubhanjan) at Rangamandir (Vrindavan) the verses which are basically in the form of Veda Yantra are still sung with the notes of saam. To attain God the milkmaids (Gopis) had done the fasting for Goddess Katyayani. Similarly, Andal in his ôTirupadayeö Prabandh of 30 stories (gathas) had done the poojan (worship) under the auspices of ôLord Vatapatrashay eeô. He sang it everyday to coax God and please him.

This has been mentioned in his biography. This singing is still done in the month of Paush (the tenth month of the Hindu Calender).

Ramanujacharyaji has considered the white foremark of the shape of Lord's feet and another mark in its middle as the symbol of Goddess Lakshmi to be the mark of Shree Churma.

The day in Shree Sect has been divided into five parts for the service of God ñ

1.8.9 To go to God which is called õAbhigamanõ

2. Upadaan 3. Rajya, 4. Swadhyaya,5. Pranidhan.

To become a Vaishnava ñ

Taap (fire) - Shankhachakra

Bhooja Pundu - Tilak

Name - God's name

Mantra - Mantra

Yaag -After Havan surrender at the feet of God

In this sect õShatchakraõ is the nimitta for darshan.

To realize one's own self (one's own swaroopa) is a part of interaction or union with God. For liberation worship in the format of Dhruvasmriti is required for the whole life. Then only it would lead to õAvidyanivrittiõ and liberation.



Hansa Cult, Nimbark Cult, Dwaitadwait Principle :

Nimbakacharya believed in discrimination (Bhedabhed) or Dwaitadwaitvaadi.

Bhedabhed principle is not a new element in Indian Philosophy. Before Nimbark Bhaskaracharya supported it.

In the history of philosophical literature names like Nimbark, Nimbaditya, Nimbabhaskar, Niyamananda etc. have been mentioned.

Amongst all these names ñNimbarkö is the most popular one.

The Tradition of Acharyas :

It is a popular belief that to give the knowledge of Nigood Brahma to sanakadi maharishis God came in the form of Swan.

Narada was the follower of God in the form of Swan. Nimbark was the disciple of Narada and was the incarnation of God's Sudarshan Chakra.

óArun Muni's Aurus son was born from Jayanti Devi. Son's name was Nimbark. His disciple Shrinivas was the incarnation of God's Shankha (conch ñ shell).¹

Shreenivas has written a very good commentary óVed ant Kaustubô on Shrinivas's Vedant Parijat Saurabh.

In the tradition of guru Devacharya comes below (adhahstan) Shrinivas. He is the Padma avatar of God. He is the creator of õetuö a commentary on õSidhant Jahnviö that includes the el ucidation on Brahmasutra. After Sunder Bhatt the chief acharya is Kashmeer Keshav Bhatt. He was a digvijayee (conquering the whole world) scholar. His Guru's name was Mukunda. His chief treatise was õVe dant Kaustubhö (commentary ñ kaustubhprabha).

¹ Pg. 31, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

In additions to it works like óTaitiriya Prakashik aô, óTatva Prakashikaô are the living examples of his exceptio nal talent and scholastic approach.

In this category comes Brahmachari Vanamali Mishraôs ôVedant Siddhantô or ôShruti Siddhantô. It is a book of sev en chapters.

The primary authentic scripture of this sect is Nimbarkôs ôVedant Parijat Saurabhô. It is a vedant ñ bhashya. This sc ripture has been mentioned as many places as ôShareerakmeensavak yarthaô

In the scripture ôDashashlokiô of Nimbark there is brief explanation of ôGyeya Panchavidh Padarthô

In this Dashashloki, the swaroop (form) of upasya, the swaroop of upasak, the fruits of grace, devotional rasa and óS avisheshnirvishesh Shrikrishna Stavarajô is a stotra composed by Nimbark of 25 slokes.

Its commentary ôShruti Siddhant Manjariô was publi shed.

The other two scriptures composed by Nimbark are :- ôMantra Rahasya Shodashi and Prapannakalpavalliô

Acharya Ramaniya Although considers Brahma and the world as apart, as two different entities yet he has laid emphasis on the unity of both of them.

óAccording to Nimbark the unity and diversity of B rahma with the world are both equally important. Just like the coil of a serpent and its expansion.ô¹

According to this belief, Brahma, living entities and non-living entities are all different from each other inform. In addition to it, the living

¹ Pg. 36, Dash Shlokee ñ 2, Sandharvit Granth Bhakt i Ras Siddhanth.

being and non-living entities and inseparable from Brahma in their form, condition (state) and habits (pravritti), they are "Brahmayatta" in their pravritti. For this reason Yama is called Dwait as well as Advaita.

According to Nimbark the elements (tatvas) are three types classified on the basis of chit, achit and Brahma.

Jeevatma is of chit-tatva.

Bhagavan Purushottam is the inner soul (antaratma) because of living beings. A living being in its vyapya, adheya and state, by its nature, is dependent on it.

God is the instigator and the living being is the Preyarmaan. In scriptures like "Vedant kaustubh" it has been mentioned that liberation is, "Karyakaran Prakriti Nivrittipurak bhagwad bhavapatti" In some scriptures the realization of "Pratyagatma swaroop labh" is liberation.

It is a changed name for Kaivaya.

According to it, there are three states of a living being Nitya, liberated and bound (baddha).

An egoistic being aware of place and condition (desh bhaan) is called a bound (baddha) jeeva (living being)

Achit Tatva (element)

According to Nimbark Achit element is of three types "Prabrit (natural), Aprakrit (unnatural) and Kaal (time).

The existence of Achit is bhagwatsapeksha "it does not have an independent existence.

Nature (Prakriti) is ever dependent on Kaal (time) the "Parinamadi-vikarsheel).

Satva, raja and tama, by these three gunas prakriti gets converted into the body, senses, mind and buddhi of shetragya atma and thus creates bondage for a living being. It becomes a barrier to liberation.

Pure satva is the unnatural part of Achit tatva. Although it is unconscious yet is different from nature and time.

Its other names are nityavibhuti, vishnupada, paramvyoma, parampad, brahmaloka etc. It is beyond time (kalateet) for this reason it is without vikaras like result (parinam) etc.

According to this belief.



Brahma Tatva in Nimbark Sect :

In this belief there is the support of Brahma, the world and kartaitva etc. gunas (elements).

As per this belief Shri Krishna or Vasudeva is Parabrahma.

Shri Krishna has been called faultless, adorned with kalyan ñ guna, truth and knowledge incarnate, infinite eternal & idol of sat-chit-ananda. His shakti (strength) is achintya and eternal.

On the one hand he was called Gopinath on the other hand Ramanath.

Gopi establishes love and Rama or Lakshmi establishes opulence or wealth. Just as God is the base of wealth, similarly he happens to be resort of sweetness.

óGod is muktagamya, yogidhyeya, bhaktvatsal, Brahm a realized by prime (aadi) deva, giver of the fruits of karmas, kripalabhya, the one who enjoys swatantrasatvayukta yagya, the only jigyaasya of mumukshu. That same God is all powerful and ekrasa.ô¹

¹ Pg. 33, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

Brahma becomes exceptionally eternal due to chit and achit. But, chit and achit both the elements are ever Brahmatmak. Brahma is the upadaan and nimitta of this world. He is the doer and he is the karma. For this reason. óIn Nimbark sect the pair of Radha ñ K rishna is paramaradhya and paramopasya. In this sect Radha and Krishna are not considered as separate from each other they are worshipped as one param tatva. This param tatva in the form of bliss and joy (alhad) is expressed in the form of the actions (kreedā) of Radha and Krishna.ô¹

Infact the one who is Radha is Krishna and the Krishna is Radha.

õYah krishnah Saapi Radha Cha, Radha Krish eva sah ekam jyotih
devidha bhinnam / Radha Madhav Rupakam ||

It means the same jyoti (light) that looks different in Radha and Krishna, the same one is unified in the concomitant form of Radha ñ Madhava. According to this cult if, óShri Krishna i s Sarveshwari (God of all) then Radha is Sarveshwari (Goddess of all)ô. S hri Krishna is ever blissful, and Radha is Alhadswarupini (the given of joy). TheSwaroopa (form) of Radha is considered absolutely proper and congruent (Anuroop Saubhaga) to Radha. In õDharmopasanaö (worshop of G od) this greatness of Radha has been first approved and stamped by Nimbark cult.

In the õDashashlokiö of Shri Nimbakacharya this gr eat and grand swaroop of Radha has been thought upon ñ

*“Angetu vame Vrishaphanujam muda
Virajmanamanuroop Saubhagam Sakhi
Sahastrai Parisevitam sada Smaram
devi sakaleshta kamdam ||”²*

⁴. Sakshatkar with Swamiji Shree Sachchidanandji.

⁵. Pg. 154, Brij ke Dharma Sampradayo ka Itihas, Prabhudayal Mittal.

It means God is Sarvagya (all knowing), all powerful and Achyutvibhava ñ God is Āwatmak and Adhishtithö by distorting his power her converts his soul into the shape of this world. He has Āwabhav Siddhaö infinite power. The distortion of all powers in this sect is the swaroop of the creation. This is how God transforms his soul into this world. The transformation or distortion of all powers is the result of the swaroop of God in this sect.

In this sect liberation is of two kinds ñ Ākrama Muktiö and Āsadyo ñ muktiö óThe attainment of Paradise by selfless wor k (Nishkam karma) ñ followed by establishment in the satyaloka. At the time of Pralaya (final destruction of the universe) the attainment of āsayujyaö is ākrama muktiö By listening to the glory of God, and getting liberation from the bowolages of the world, to attain Goloka is Sadyomukti.ô¹

This analysis has been done on the basis of second scandha (chapter) of Bhagvat.

óAcharya Nimbark suggests that Brahmaroopa Shri Kr ishna could be attained by devotion, which is called Brahmavidya.ô²

Nanya gatih Krishnapaksharavindaat (Dashashloki, Sloka 7)

In the Dashashloki it has been given that a sadhak should know the roopa (form) of the object of worship (upasya), the form of upasak (one who worships), the fruits of grace, bhakti rasa and the form in opposition to these four.

In this sect there are two classes of devotion ñ 1 . Sadhana roopa 2. Prem roopa. (Prem Lakshana devotion).

Pg. 37, Bhakti Ras Siddhant.

Pg. 38, Bhakti Ras Siddhant.

According to this belief loving devotion is the best parabhakti :-

Krishna is Para devata, one should meditate, enjoy the rasa and sing the glory of Shri Krishna.

óThe continuous singing of the stories of Shree Radhika and sat ñ chit ñ ananda Shri Krishna, to remember God, to meditate on God is the real bhooma happiness of this world. It is the essence of the whole life.

Just like Ramanuja Nimark also considers three elements God, Chit. But Nimbark considers chit and achit, not as part of God but as the power of God.

Ramanujacharya has given importance to Lakshmi ñ Narayan and Wimbakacharya has given important Radha ñ Krishna.

óRamanuja believers in Advaitvada accepting chit and achit. He gives importance to the greatness and supremacy of God. Nimark considers the same kind of supremacy in both Dwait and Adwait and established the óDwaitadwait ñ Principle.

óShree Nimbakacharya in Brahmasutra Bhashya has accepted Vediki devotion. He has also done the commentary on vedik Ashtadashakshar Brahmanvidya (Gopalmahamantra). Pauranik devotion has been prescribed for everyone uniformly.



Shishya Tradition :

Shree Nivasacharya was the foremost disciple of Shree Nimbakacharya on the basis of the inner testimony in books like óVedant ñ Kaustubh and óSharirik ñ meemansabhashya he could be called as a contemporary of Shankaracharya or his precursor.

³ Pg. 38-39, Bhakti Ras Siddhant.

⁴ Pg. 94, Nimbark Sampradaya, Siddhant and Sahtiya, Dr. Premnarayan Shrivastav.

óFrom the point of view of Shree Nivasacharya õBra hmaõ is the resort of Achintya, infinite, niratishaya ñ natural ñ Brahmatrim swaroopguna etc. Brahma is all knowing, all powerful, God of all, the reason behind all reasons.ô¹

Brahma Chachintyanant niratishaya swabhavik Brahmatama-
swaroop guradyashraya bhootah sarvagayah sarvashaktih sarveshwarah
sarvakaranrupah.

In this modus Acharya Purushottam wrote õVedanaratnamanjushaõ and other scriptures. Acharyas from Shree Nivasacharya to Devacharya have been famous by the name õDwadashacharyaõ Deva charyajee wrote õSiddhant Janhviõ a Brahmasutravritti. The discipl e of shree sundar Bhattacharya was Devacharya.

This scholar was a revolutionary talented persona. He created four major scriptures :-

- (1) Siddhant Janhvi Secuka (2) Mantrarth Rahasya
- (3) Praparrasuratmanjaree (4) Prapannavritti Nirnaya.

Bhattacharyajee wrote an elaborate commentary õMantrarth Rahasyaõ on õMantra Rahasya Shodashiõ of Shree Nimb ark.

In this sect was the famous scholas and monk shree keshava kashmeeriji, the renowned philosopher amongst all other philosophers.

There are six scriptures of works of this scholar :-

- (1) Tatva Prakashika (2) Vedant Kaustubh Prabha (3) Prakashika (Dashopanishadphashya) (4) Shrimadbhagwadteeka (5) Kramadeepika (6) Yamunastrota.

¹ Vedant Kaustubh (2/1/207, 30)

His disciple was Shree Bhattadevacharya and further disciples were Harivyasdevacharya.

Nimbakacharya instead of emphasizing on ãAishwarya Pradhan bhaktiö (devotion in which glory and luxury of God is emphasized) has laid emphasis on Madhurya Pradhan bhakti (devotion is based on sweetness). In his viewpoint, if one is attracted towards the glory and opulence of God then it is just the beginning of ãDharma Sadhanaö. The real sadhana is in the love of God and alive association with God. To relish the melody and sweetness of God and look at the sweet form of God.

In Nimark sect premlakshana anuragatmika Parabhaktiö is considered as the best path of sadhana. In the mahavani it has been mentioned that Radha and Krishna completely immerse each other in the ãrasaö of eternal bliss.

Ek Swaroop sada dwe naam |

Anand Ki alhadini Syam, Alhadini ke anand syam ||

Sada Sarvatha jugal et tan, ek jugal tana vilasit dhaam ||

Shree Haripriya nirantar nitapрати kaamroopa adbhut abhiram ||

(2, Mahavaani, Si, Su, 36)

Brahma cutt, Madhvamat or Dwait Principle.

Just as Shankaracharya has tried to explain Advaitvada by dwatabhas. Similarly, Madhwacharya popularized his Devait ñ principle which remained untouched by even the smell of Advaita.

óShree Shankara has not accepted any ãSwagat Bheda ö in Brahma. In his opinion this bheda (discrimination) has been created by maya, therefore it is futile (mithya), not paramarthik. Madhwa ñ Principle is a

natural reaction to it. Thus, in this belief bheda (discrimination) is real and would be counted as Paramarthik.¹

The name given by mardhavacharyajee to him was Vasudeva. He was born in at Vellai (Vishwagram) that comes under Maisoor, South Kannada, Udeepi district 1199 B.C. on magh shukla Saptami.

The exact description of his place of birth and time of birth is not found in books. There is no exact date and time. Every book or scripture gives a different time and date. His father's name was Narayan Bhatta (Mahiji Bhatta) and mother's name was Vedavati.

His own treatise òBharattatparyanirnayaö suggests that the time of his avirbhava (coming) is this only. There is difference in opinion too which is quite distinct.

Mardhavacharyajee was a Bhargava Gotriya Dakshinatya Brahman.

Acharya was an expert in physical exercises right from his childhood. But physical or even mental culmination was not his goal.

Mardhavacharyajee was very eager to take renunciation (saryasa) at a very young age. Since he was the only son of his parents for this reason after certain opposition by his family he got sanyasa.

His initiation into Sanyasa (Sanyasa deeksha) from Achyutpreksha Sanyasi of Ananteshwar temple of Peethpur (Udeepee). He became famous by the name òPurnapragyaö

He got his sanyasa deeksha at the age of 25 later he received the honour of Acharyaabhisheka and got the name òAnandteerthaö.

¹ Pg. 127, Nimbark Sampradaya, Siddhant and Sahitya, Dr. Premnarayan Shrivastav.

óMardhavacharya was considered as an incarnation of the element of air (vaayu). He wrote many books to disproof or negate mayavaad. He proclaimed the supremacy of Vishnu and established the Dwait Siddhant.¹

Mardhavacharya established three idols of Shaligram at three places subramanya, madhyatal and Udeepi. (Shri Madhva and Madhvision).

Later he established an idol of Shri Krishna by the name of shree Nartak Gopal.

This place is main center of his sect, the devine abode of dancing Gopala.

In this way Udeepi of South Inian is the main pilgrim center of madhav sect.



The name and the Principle of this Sect :

óAccording to the belief of this sect the first pre ceptor was Brahmajee therefore it is famous by the name Brahma sect.

Its philosophical principle is called ãDwaitvada.

óIn this sect instead of philosophical principle e mphasis has been laid upon bhakti tatva (devotion). For this reason instead of Prasthantrayee, books like ãShrimadbhagwatö etc. are considered imp ortant. Out of all the four sects of Vaishnava religion, this sect represents the path of devotion to the utmost. The other three sects represent their philosophical concept rather than the path of devotion.

The above statement proves that every sect lays emphasis on their concept and beliefs and thus render paramount important to them.

¹ Pg. 39, Bhartiya Sadhana ki Dhara.

■ Dwait Principle :

Madhwacharya was a staunch Dwaitwadi. In his opinion bheda (discrimination) is natural and eternal. At many places he has sought solutions by the help of Shankara Vaidantik, mayavishayak principle, classical evidences (shastriya siddhant). The five kinds of discrimination according to the definition of scriptures have been delineated by the word ÷Prapanchö

Mardhavacharya has called prapanch as endless and true it is not a delusion. A human being is different from the non living things and other creatures. One non living entity is different from another non living entity. Unless this bhedabodha of element (discrimination of elements) arises the hope of liberation is futile.

Just as all the attributes of God are right or correct, similarly, living beings, God etc. all these discriminations are true.

óThis world is a reality. The flow of the Panchabe dayukta jagat (the world with five elements) is also real. The ñnityavastugatö bheda is nitya (ever flowing), the anitya vastugat (related to things that die) discrimination (bheda) is also anitya :-ô¹

Jeeveshwar bhida chaiva jadeshwar bhida tatha |

Jeevabhedo mithashchaiva jadajeevabheeda tatha ||

Mithashch jadabhedoayam prapancho bheda panchakah |

Soayam satya hyanadishch Sadishchennashamap nuyat ||

- Tatva Nirnaya

¹ Pg. 41, Bhartiya Sadhana ki Dhara.



Detection of Elements or material :

According to Madhwamat elements are of ten kinds. They are : Dravya, guna, karma, samanya, vishesh, vishishta, anshee, shakti, sadrishya and abhava.

As per the group of udishta element the (Dravya) liquid material is divided into twenty parts. They are : Paramatma, Lakshmi, Jeeva, Avyakrit, Akash, Prakriti, Gunatrayam, Mahatva, Ahankar, Buddhi, Mana, Indriya, Tanmatra, Bhoot, Brahmand, Avidya, Varma, Andhakar, Vasana, Kaal and Pratibimba.

They are many other classifications guna ñ roopa ñ rasa etc. and soundarya ñ dhairya ñ shaurya.

There are three kinds of karma ñ vihit, nishiddha and uassen. Directly or by tradition the one which the uncommon reasons for Punya or Paap, that is karma. (Na kuryat nishfalam karma) from this statement of the shruti we come to know that (don't perform a karma which doesn't yield fruits). According to madhva belief, from Vayu (air) Hanuman got it, from Hanuman Bheem got it and at the end Ananda teerth, the popular name of Anandteerth is madhva, Purnabodh or Purnapragya.

On the basis of detection of elements and hityani tya bheda and Jaati ñ upaadhi classification 'Samanya'(ordinary) is of two types.

In the condition of the lack of classification the element that keeps the bheda vyavahar (classification of Practice) is called vishesh. God, who is vigyanandaroopa, because of this 'Visheshi' we can deduce bheda in him. This vishesh remains in all the elements of the world, therefore it is infinite. An element with attributes is called 'Vishishta' The element without hands and feet having all 'Avayavishishta' is called 'Anshee' The

fancy of ŌSadrishyaö (similarity) and ŌAbhavaö is not a new concept or thought. In Madhva belief ŌShaktiö (power) is of four types : (1) Achintya Shakti (2) Aadheya Shakti (3) Sahaj Shakti and (4) Pada Shakti.

óAchintya Shakti is ŌA ghatit ñ ghatana Patiyaseeö. It lives in lord Vishnu. The over presence of Ōvishaya gunasö (subjects of the senses are due to this shakti only.ô The shakti established by others is óAdheya Shaktiô. The communion with God attained in an idol becomes ŌAdheya shaktiä The power or shakti whose nature is in consonance with the work is called ŌSahaj shaktiö (natural shakti). It is ŌSarvapadartha nishthaö By the classification of elements it becomes nitya ñ anitya.

The ŌVachak ñ vachya relationö in Pada Padartha is called ŌPada Shaktiö¹

In Madhva belief Paramatma (God) has been called Vishnu. According to this belief the gunas (attributes) of God are infinite. God is the doer of Utpatti (birth), sthiti, Samhanr, niyaman, knowledge, cover, bondage, liberation, all these eight things. The dravya (liquid) which has been divided into twenty parts by madhva belief, in it Lakshmi has been delineated as the shakti of God. It is completely submissive and obedient to God, therefore, it is different from God.

óIn this way in Madhva belief, just the opposite of tantra mantra there isn't complete co-ordination or Ōabheda bhava ä Just like God, Lakshmi is also nitya mukta (ever free), the wife of God who takes various forms.

Just as Paramata (God) is endowed with ŌAprabrit divya shareerö (unnatural divine body), Lakshmi too has an unnatural divine body.

¹ Pg. 404, Bhartiya Darshan, Pt. Baldev Upadhyay.

óBrahma, Rudra, these Gods are õsharaõ because the ir body dies, but Lakshmi is õdevavigrahavatiõ (with divine body) therefore she is õAksharaõ¹

In Madhva belief a living being has defects and shortcomings like ignorance, unhappiness, fear, attachment etc. He is worldly.

The living beings are infinite in number. In tatvanirnaya (to decide the element) the moment are according to Madhvamat human beings are of three kinds ñ Mkuti yogya (one who deserves liberation), Nitya Sansari (ever worldly) and Tamoyogya. There are five kinds of people who deserve liberation are deva rishi, pitri, chakravarti and the best human beings.

These people who are ever worldly bear joy as well as sorrow and roam around on earth, heaven and hell. They are infinite in number.

Satan, Devils, Demons and degraded human beings ñ these are Tamoyogya (deserving tuma) beingsõ.

óAfter liberation also there is co ñ ordination in living beings, because they are õSwabhava Siddhaõ The living beings that deserve liberation the place of õsthavarõ (stable) is lowest. After this comes all birds ñ animals etc. and other movable beings. After them human beings come. In human being Brahman is best.õ²

Chakravartiõs place is much above Brahman. Chakravarti is ekanandaroopa. After this comes in a series manushya ñ gandharva, Devagandharva, Chirpitrigana, Ajanajdeva, Karmajdeva etc.

óIn madhva belief, in the realization of bliss by living beings there is mutual co-ordination. Just like their gyanadi (knowledge etc) gunas there

⁵ Pg. 405, Bhartiya Darshan, Pt. Baldev Upadhyay.

⁶ Pg. 51, Bhartiya Sadhana ki Dhara.

is classification or discrimination in the bliss of the liberated human beings. This principle is the distinct feature of Madhva belief.¹

According to Madhvamat God is all knowing and does of everything. For this reason God is the best (sarvottam). According to the belief of Ramanuja Brahma etc. all their taartamya (web) is there only in worldly state. In the state of liberation living being have partial samyavishishta with each other and with God. In shree sampradaya (sect) also there is Tartamyavada. (co ñ ordination).



Avyakrit Sky :

óVaisheshik calls it ðDIKö the ðAvyakrit skyö of Madvas to a large extent is that only. At the time of creation and parlay (complete destruction) it doesn't have any vikas (defect). It is ðSakshigocharö and ðPradeshvachyaö It is eternal because, it doesn't take birth, it doesn't get destroyed. It is one vyapat and swagat.

In its absence the world becomes a ðnivida pindaö (lifeless mass). Goddess Lakshmi is its proud Goddess. (Prakrita) nature is the eminent reason behind this world. God creates many worlds from this ðupadankaranbhoota prakritiö Got himself is present in many forms of Prakriti. In this way ðprakritiö is a form of God.

In the vyakta state (the state of expression and perception) one should see the grand elements, ego, intellect, mind, ten senses, Panchatanmatraye and shityadi panchatatva, these ðchaturvishantiö elements are quite perceptible. In the avyakta state, primary or basic nature, these element are present in subtle form.

¹ Pg. 405, Bhartiya Darshan, Pt. Baldev Upadhyay.

óLakshmi presides in her Trigunatmika Prakriti in the form of shree, bhoo and Durga. According to madhva philosophy òAvidyaö is a form of Prakriti.ö¹

According to Devaitvadi Madhvas, in the birth etc. things of this world God is just a nimitta and nature is eminent reason. Just like other vaishnava beliefs Madhva sect also accepts the supremacy of pure existence, from which the ðeelamaya vigrahö of liberated souls are formed.

From this statement it is quite evident that shree is proud of satoguna (Satvabhimani), Bhoo is proud of Rajoguna (Rajobhimani) and Durga is proud of tamas (Tamobhimani) Liberation (Mukti).

óThe series of mokshalabh (liberation) in Madhva belief is as follows. óBy the grace of God one gets indirect knowledge (aparokshagyan) or the realization of God (Bhagvad darshan gunarashi), the eternal flow of love for God blooms in the devotee. With the birth of this love oneö forgets oneö own self and oneö kith and kins. All the obstacles of this world, together applied cannot hinder the flow of this light and shakti. The defining name of this love is òParam bhaktiö (extreme devotion). Its result is Godö grace (Godö actyantik Prasada) or extreme kindness (Param anugraha). Due to this grace one gets liberation from this paramarti (severe) world.ö²

The liberation in Madhva Philosophy doesnö support the union of a living being with Brahm. According to Madhva belief a living being attains extreme likeness with God. There is unity in the chaityansha of a living being and God. If we analyse from the point of view of guna ñ drishti there is different contention between the living being and God.

³. Pg. 491, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma

⁴. Pg. 58, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

According to Madhva philosophy, this is a distinct feature of liberation that in the free state also the living beings don't realize joy uniformly.¹

According to Madhva belief a living being is self ñ illumined. By the will of God a self ñ illumined thing is also surrounded by avidya.

According to Madhva belief liberation is of four kinds ñ Karmashaya, Utkrantilaya, Archi and Bhoga.

By āparoksha gyanō (indirect knowledge) all Sançhit (collected) bad deeds (Paap) and anishta Punyakarma (evil yielding good karmas) are destroyed entirely ñ it is karmashaya.

According to Madhva belief enjoyment is also of four kinds salokya, samipya, sarupya and sayujya.

The Path of Sadhana in Madhva Belief :

To listen, contemplate, meditate with Taartamya Parigyan and Panchabhedagyan.

In the belief of Madhva there is taartamya gyan.

This classification is of five kinds : (1) The discrimination of God from living beings. (2) The discrimination of God from non living things. (3) The discrimination of living beings from non living things. (4) The discrimination of one living being from another. (5) The discrimination of one non living element from another.²

The knowledge of this five ñ dimensional (Panchavi dha) path leads a sadhak to liberation.

⁶. Pg. 491, Bhartiya Darshan, Pt. Baldev Upadhyay

⁷. Pg. 406, Bhartiya Darshan, Pt. Baldev Upadhyay

Upasana is of two kinds ñ Santatshastra Sabhyasroo pa and Dhyanoopa. Here the word ãdhyano means the eternal remembrance of God. To enter into God and to enjoy by the divine body of God is ãSayujyaö which is the best amongst all enjoyments .

According to the belief of Madhva God could be known by the help of Vedar. (Madavabhashya 3/3/1).

Madhavacharya holds the opinion that the ãavachyato of God means it is difficult to realize, know and understand God completely.

ãMadhva has given the form of Vishnu to Brahma. Vishnu ruler the whole world completely. He is the creator and destroyer of the world.

óMadhva considers Vishnu to be the inner self (ant aryaamin) of all living beings. All the incarnations of Vishnu have considered this belief as Purna (complete in itself).

*Avatardayo Vishnoh sarve purnah Prakirtitah | Purnancha
tat Parampurna Purnat Purnah Samudgatah ||*

(Madhva Vrihad Bhashyam) Madhva philosophy is completely devaitvadi for this reason it enters into the mind of a common man so seviftly and easily that other sects ãRamanuja Vishishta dwaitaö and ãVaishnava Philosophyö

In short the outline of the principles of ãMadhvacharyaö has been given in the following sloka :-

*Shree manmadhvamate Harih Paratamah Satyam jagat tatvato |
Bhedo jeevagana harenuchara neechochabhavam Hareranuchara gatah
|| Muktirmaij Subhanubhutirmala bhaktishcha tatsadhan |
Makshaditriyam Pramankhila mnayaik Vedyo Harih ||*

In the following sloka nine important points of Madhva Principle :-

- 4 Hari or Vishnu is the Sarvoccha tatva (highest truth).
- 5 The World is a reality.
- 6 The discrimination between Brahma and living being is real.
- 7 A living being is dependent on God.
- 8 There is co-ordination dika Web between living creatures.
- 9 Liberation is to realize the inner happiness of the soul.
- 10 Pure and Pious devotion is the means of liberation.
- 11 Live (Pratyaksha), anumaan (inference) and shabda (word) these are the three Praman (evidences).
- 12 One can know God by the help of Vedas.

"Right from yhe beginning the area where this cult gained popularity was South India. Its chief centers are at Karnataka (Maisoor state) and Southern Maharashtra. It was proclaimed in North India by Madhavendrapuri in the sixteenth century.¹

Acharya Madhavacharyajee wrote many important scriptures :-

(1) Rigbhashya (Rigveda 1.1 ñ 40) (2) Kramanirnaya (Etareya Brahman 4/1/4) Eta Aranyak, 4 ñ 1 and the vedic mantras men tioned in it). Madhavacha has written commentaries on many Upanishads.

Madhavacharyajee has written many scriptures like Bhagvadgeetabhashya, Bhagvadgeeta tatparyanirnaya, Brahma sutra Bhashya, Vishnu tatvanirnaya tantrasaar Aangraha, Sadachar Smriti and Dwadashastrota etc.

¹ Pg. 407, Bhartiya Darshan, Pt. Baldev Upadhyay

In addition to these works, Atmagyanpradesh teeka, Atmopadeshateeka, Smriti saar Samucchaya etc. all these scriptures have also been created by Madhvacharyajee.

After Madhva many Acharyas and scholars have written many commentaries on madhva principles. These acharyas have done Bhashya Pranayan, commentaries and explanations.

After Madhavacharyajee the names of many scholars such as Padmanabhteertha (1/26 till the time of death). Narhariteertha (Till 1155). Vanamali Mishra (1700 century) was a famous scholar of madhva cult. His famous book was Madhvamukhalankar.

It would be quite relevant to say that if Ramanuja as a reaction to the reaction to the Advaitvada of Shankara established Vishishtadwait Principle, he considered God as the eminent reason and motive force behind this world. Madhvacharya neither followed the Nirgun Advaitvada of Shankara nor the Vishishtadwaitvada of Ramanuja.

Madva established the discrimination between God and living being, God and world, living being and world, living being and living being and established a separate Dewaitparak Principle.

Under the aegis of Vishishtadwaitvada the seed of Dwaitvada were sown. Leaving Brahma Vishishtadwait accepted the reality of living beings and this world. He called them the attributes of Brahma.

Acharya Madhva did not call the world as an attribute of Brahma or did not consider it as body, Brahma and the world are two distinct entities.

■ **Rudra Principle (Shudhadwait) or Vallabh Siddhant :**

Lord Shankara happens to be the beginner of this sect therefore it is called ŐRudrasampradayaö

óIt is a popular belief that Rudra first gave the teaching of this sect to Baalkhilya Rishi. Later this knowledge was received by Vishnuswami. He established a separate sect as well for proclamation in public, it was popular by the name óVishnuswami sect.ô¹

The prime acharya this sect was shree Vishnuswami and Rudra actuated or began this sect.

According to Padmapuran the propagator of Rudra Sect was Vishnuwami. In Vishnuswamiös sect were many saints Gyandeva, Naamdeva, Trilochan etc. later vallabh followed this path and established their pure Dwaitmoolak Pushtimarga.

The anecdotes and incidents related to vallabh are concerned with places like Kaashi, Arail (Prayag) and Vrindavan.

óIn the court of king Krishnaraya (1500 ñ 1525 A.D) of Vijay Nagar he defeated Advaitvadis, under the presidency of Acharya Vyasteerth of Dwaita belief. It is said that Acharya Keshakashmeeri and chaitanya Mahaprabhu were intimate friends of Vallbhacharya. Shree Vallabhacharya is the contemporary representative in middle ages of this sect. The elaborate biography of Mahaprabhu Vallabhacharya is öVallabh ñ Digvijayaö

On the one hand just as Ramanuja established the form of Brahma as ŐChidchidvishishta formö independent divine elem ent in Madhva and Dwaitadwait cult of Nimbark; Vallabhacharya accepted Brahmatatva as pure Brahma without maya (illusion).

¹ Pg. 151, Brij Sampradaya ka Itihas, Dr. Prabhudayal Mittal.

Vallabhacharya both God with form and God without form.

God without form is pure Advait tatvaswaroop. God with form, the same Brahma is endowed with many majestic traits (gunas). In the opinion of Vallabhacharya Lord Krishna is ĀPurna Brahma Swaroopā Although Lord Shri Krishna took a body but that body was divine body. He is satchitananda swaroop. In the form of Purushottam all his plays are infinite.

Short Biography :

The founder of Shuddhadwait principle shree vallabh was born in a Brahmin family in Tailang. His father's name was Lakshman Bhatta and Mother's name was Elmagaran. Some scholars suggest that his mother's name was yallamatagah.

One incident is mentioned in all the books. When his parents were going to Kashi he was born under a tree in ĀBaisakh Krishna Paksha Ekadashi. At the age of eight he was initiated by his parents. He received his early education from Vishnuchitta.

Vallabhacharya's Gurus at the time of the study of Vedas (vedadhyayan kaal) were Guru Tirammalaya, Andhanarayan dikshit and Madhavyatindra. He went on pilgrimage to almost all the places of north and south India. He was married to Devanna Bhatta's daughter of Kashi Mahalakshmi. When vallabh was 37 year old he was blessed with a son named Vitthal. After this incident he became a Sannyasi. Vallabh has written 84 books. His disciples are also 84 in number.

For a short time vallabhacharya remained at Urindavan. On Govardhan mountain Gopalkrishna named Shreenath gave him darshanat.

It is said that God gave him darshanas in a dream and told him to build a temple and proclaim ōpushtimargō

Before Rudra Sampradaya, on the name of Acharya Vishnuswami the name of the sect was Vishnu Swami sect.

Dr. Bhandarkar has clearly written that the philosophical principle of Vishnuswami is the same as that of Vallabhacharya. All these facts and evidences prove that the philosophical principal of Rudra sect was ōShuddhadwaitō

The Major works of Vallabhacharya :

Vallabhacharyaōs Brahmasutranu bhashya is the ōUpa jeevya Pradhanō philosophical treatise of Shuddhadwait sect. Vallabh had written many books works like commentary on shrimadbhagwat, commentary on subhodhini Geeta, Tatvadeepnibandh or Tadarthdeep, Nibandh Prakash, Pushti Pravahmaryadabhed Krishna premabhoot. Siddhantrahasya Sevalavivritti Bhaktivardhin etc. are still read, analysed and studied in this sect with great reverence.

In vallabh sect or Rudra sect, in the clan of vallabh, his sons wrote many invaluable works. Amongst these ōVidvan mandanō by Vithalhnath or Vithaleshwar is the most remarkable. This work has been mentioned in the sutras of ōAnubhashyaō of Vallabhacharya. The fifth son of Vitthal Raghunath wrote a commentary ōBhaktitaranginiō on ō Bhatihansaō and wrote the commentary ōVallabhashtakstrotaō Kalyan Rayaōs Son Gopeshwar was a disciple of Vitthal. His works Bhakti martanda, Vadakatha are quite remarkable.

Giridhar Maharaj Goswami was the son of Vitthalnath. His treatise ōShuddhadwait martand vallabh mat ka vivechanō is a very illustrious work. Harirayajee wrote Brahmavada, Bhaktirasavad etc.

The Principle of Rudra Sect or Vallabh Sect :

óThe philosophical principle of vallabhacharya was famous by the name óshuddhadwaitô. In his opinion Brahma is absolutely pure, (alīpta) untouched by maya (illusion). For this reason its name óshuddhadwaitô is quite relevant.ô¹

When the name ãPushti sampradayaö was given to vallabh sampradaya, the word ãPushtiö itself means to become strong by moving with the feelings of devotion. óBy the will of Purushottam his satraguna became ocean of bliss. He creates this world in his Akshar Swarup, as the reason behind all karanas (reasons). There are two kinds of Akshar Brahma, one kind is the Akshar Brahma Swarup of God which is the base of his Purushottam Swarup. The second form is that of Lord Purushottam in which there is no end to the infinite gunas of Lord Shri Krishna. By his infinite power his endless majestic gunas flow and disappear into him.

In the scripture shrimadbhagvadgeeta, which satchitananda swarup Brahma, there are special teachings on Akshara Purush :-

óDwāvimāy Purushau loke Sharashchakshar eva cha |

Sharah Sarvani bhutani kutasthoakshar uchyati || Geeta 15 ||

In the Geeta Shree Krishna has said that he is even superior to Kootastha Akshar.

óThe satvaguna of Lord Shri Krishna, is the saviour of this world in the form of Vishnu. His rajoguna is the creator and tamoguna is the destroyer. Taking this perspective as the base there has been the expansion of vallabh philosophy.ô²

¹ Pg. 414, Bhartiya Darshan, Pt. Baldev Upadhyay

² Pg. 501, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

Acharya Shankara established shuddhadwait vaad, in opposition to maya ñ shavalit Brahma. Vaad means belief ñ õShuddh am Cha taddwaitamö that means Advaita Brahma without the relationship of maya (illusion) or õShudhayordwaitam. Which means, Brahma without maya sambanda (attachments of the world) or the Advaita of this world.

Maya sambandhrahitam Shuddhamityachyate buddaih |

Karyakaranroopam hi shuddham Brahma na Majikam ||

(Shuddhadwait Maltand 28)

In this Vallabh belief Brahma is pure not mayik both ways, as karan roop, and as karyaroop.

The whole world is a play of God. õSarvan Khalvidan Brahmaöthis principle is uniformly acceptable in vallabh sampradaya.

The Form of a living beings :

In vallabh sect a Jeevatma is inseparable from Brahma or Brahmansh. From Karanatmak akshar Brahma, Satchitanandatmak micro elements come out as sparks of fire from Brihat agnirashi (wide volcano).

The Pure Satva, the natural religion of Akshar Brahma or God, is broken in the same manner. At the time of creation God's anandansh is lost by living beings. A living being is just an atom, in the state when it is bhagvadavishta, at the time of the manifestation of bliss expansion etc. Bhagvaddharma are expressed by it. Still, the extensiveness of a living being is not proved. Shri Krishna sitting in the lap of Yashoda is manifested as the root cause (adhar roopa) of the whole world. Similarly, from bhagwadavishta beings innumerable universe (Brahmand) are

illuminated. When a piece of iron comes in contact with fire, it adopts the quality of fire, but we cannot say that fire is the dharma (characteristic) of iron. Extensiveness also from the relation of anandansh is just manifested in chidansha. In the vallabha sect a living being is nitya (eternal). There is the reference of creation (srishti or nihasriti), which is not udgambodhak, utpattivachak. Although it is quite extensive, we cannot remove the Brahma element from it. Thus upadaan, upadesh, adhikaran and vyapar all are Brahma maya.

When the atom comes out from Brahma, by the sublimation of anandansha, the state which is developed is called pure jeevabhava. It is just pure chidbhava. A living being is nitya (eternal). Just as sparks of fire comes out of fire similarly a living being comes out of God.

Vallabhacharya believes in Parimanvada. In his opinion a living entity and this world both cannot be the vikar (defect) of Parabrahma's results or outcome. They are not parinamee because it doesn't have any defect in it.

The form of this world or Prapaweha (delusion) :

According to vallabh belief this delusion is not unreal. It is truth because it is bhagvatkriti birth i.e. bhagwad rupatmakô.

The followers of vallabh accepts an achintya power (shakti) named maya in God. By the effect of this shakti to help others God can take any form without any exception. What we call Prapanch (delusion) is the atma roopa of God only. Because of the power of maya, it is manifested in the form of Prapanch. Just like maya, avidya is also controlled by God, by the power of these two a living being gets good as well as bad experiences in this world.

Prapanch (delusion) and world are not the same elements. I, mine, this is the form of the world. Prapanch is Brahmatmak, it can never be agyankalpita (fancied by an ignorant) or a delusion.

óIt is the nature of God that he doesn't want to live alone, in his bliss he wants a companion. In the shruti it has been said that ñ õsarve ma remeö õtasmadekaki na ramateö õsa dwitiya maichatö, to relish bliss or merriment God incarnates in the form of prapanch (delusion).

óWhen thousands and thousands of beings get liberation even then this Prapanch doesn't disappear. But, when God wills for merriment then this prapanch (delusion) melts into him. In this state every living being enjoys the joy of restö.

According to vallabhacharya God is the ruler, the supreme commander of this world. According to Vallabh Philosophy discrimination was established between this world and God.

The elements manifested by the will of God is known as world. Avidya creates delusion in the mind of living being by swaroopgayn, dehadhyas, Indriya dhyar, Pranadhyas and antahkaranadhyas. Due to these five parvas of Avidya the illusion created in the mind of living beings is called sansara (world).

óBrahma is Vibha vastu. All the time of õPralayaka leen atmaramanö when the beginning of this creation comes, then his power gets sublimated. His first work is will power and after that õTrigunatmika Sukshmaroopa mayashaktiö light. He is surrounded by this maya, it means its extensiveness disappearsö.

According to vallabhacharya Brahma is undivided, and sovereign yet it has infinite forms.

Divided into infinite forms it is Brahmaswaroop the upadaan of creation. According to vallabh living beings are of three kinds ñ Pravamargee, maryadamargee and pushtemargee. In Pravamargee beings there is prominence of sansar bhava (element of the world) so they have interest only in karma.

Pravahmarg is the worldly path. Those who travel on this path come time and again in the world. The living beings who are involved in karmar that are in accordance with veda ñ vidhi are maryadamargee (following the path of rectitude). Only those who lovingly serve God and sing his glory are called Pushtimargee.

Shuddhah Premnatidurlabhah / Pushti Pravah maryada bhedah vallabhacharya |

It means only Pushtimargee beings as per their nature, they find recourse in òLeela ñ dehaöand enter into the leela (play) of God.

According to Vallabh Prameya Vastu or element or Brahma :-

òThe followers of vallabh says that Brahma is the only one Pramaya Vastu (the thing fit to be used as a universal statement).

óIt means in this religion the õshuddhadwaitataö o f Brahma. Because of pure Advaita element Brahma is formless and endowed with infinite majestic gunas for this reason God is with form too.ö¹

óIn Vallabha sect Brahma has been recognized as Sarvadharmavishishtaö.

To explain the belief of Brahma the Acharyas of this sect have mentioned it three ways. The first is form, the second is karan or element, the third is work.

¹ Pg. 414, Bhartiya Darshan, Pt. Baldev Upadhyay

In them swaropatmak Brahmagyavishishta, Kriyavishishta and Gyan ñ kriya Uphayvishishta. In Vallabh sect the Pratipadya vastu of the purvakand of Vedas is yagya. It is Kriyavishishta bhagwadatmak still from anushtaan to the slate in which one feels the result it appears as sadhanatmak kriyaroop. Similarly the pratipadya vastu of Gyankand is satchitananda Brahma. It is gyan vishishta bhagwatswaroop. Still from swaroopasatti to the Charamvrittis rise it seem gyanroopa.

The swaroop (form) manifested in Geeta and Bhagwat, is the subject of devotion, because it, is gyankriya vishishta.

It means the one which is with form and adorned infinite gunas. God with infinite forms is still one, although God was free yet God òBhaktaparadheenò

In the opinion of Acharya Brahma is of three kinds. The swaroop (form) of this Brahma has been described by reason (karan) and act (karya). That same Brahma is ñ (1) Adee Daivik ñ Parbrahma (2) Spiritual ñ akshar brahma (3) Adibhautik jagat (existing world).

Since there is no discrimination between karya and karan the karyaroop jagat is karan roop Brahma.

The coming into existence is mere play (leela matra).

The secret of this leela (play), has been written by vallabhacharya in the third scandh (chapter) of Subodhini. óLeela ka naam vilaseccha karya vyatirekena kritimatram na taya kritya bahih karya jagata, janitamapi karya nabhipretam, naapi kartaree prayasam janayitah, kintu antah Karen purna anandastdullasen karya janansadrishi kriya kachidutpadyatelò.

(Subhodhini, III Scandh).

It means leela (play) is the name of the desire. Without karya (work) it is just vyaparmatra (business).

There is no goal of the doer in it. The doer doesn't make any effort. When the heart is full of bliss, then by its jubiliante a kriya arises which is like the rising of karya (work). This is the play of God. Just Sarga ñ Visarga devotion, anugrah and pushti are also the play of God.

óThe Geeta calls parabrahma as òPurushottamö this is Krishna, this is akshar tatva (element). The Krishna name of Parabrahma has been mentioned in the Bhagwat. It is Savishesh, nirvishesh, sagun, Nirgun, anugret, movable, kutastha, ganya, aganya, the abode (ashraya) of all opposite religions and gunar.ö¹

In the above mentioned vallabhacharajee have mentioned shara and akshara brahma, which is physical element (bhautik element) it means prapriti (nature) is that shara purusha. Since it is a form of Brahma it is nitya (eternal) like Brahma.

According to Vallabha Sect, when the element of bliss is lessened to a little degree from Brahma, then it becomes akshara brahma. When the element of bliss is present to the fullest degree then it is called Parabrahma or Purushottam.

In vallabhmat this the adi davik form of Brahma. Vallabhacharyajee believes that gyaneer realizes akshara gyan by his vishuddha gyan (pure knowledge). But Purushottam is realized by ananya bhakti (unbounded devotion).

óIn òRasa Shastraöthe description of òRasaöis th e òKaryabhoot anshaöof that rasaswaroop God. The process of òRas abhivyanjanaöis

¹ 3/2/27, Brahma Sutra par Anubhashya.

different. For this reason though rasa is one yet it sloves in many forms. In fact, Parbrahma is manifested in process,s distinct heart and is
ãresapadavachyaö¹

In vallabh sect God is ãrasaroopö God is the bhokt a (one who enjoyes) all rasa.

Liberation in Vallabh Sect :

óWhen ego, affection, avarice etc. are being overc ome, one becomes unselfish, then the joy of all the sense Purushottamös swaroopbhut bliss is attainedö.²

In vallabh sect liberation is of two types ñ sagun (with form) and Nirgun (without form). When someone is worshipped then its main result is intimate union (sayujya).

If the devata (God) is with form then there would be sagun sayujya liberation, otherwise nirgun liberation.

óAccording to Vallabh sect God who is bliss incarn ate, gives swaroop (form) to the jeeva by his ãswaroop balaö b y any kind of relationship with him. He establishes the bliss of God in the body, senses and inner self of the living being and given stability to his nature. This is the liberation of the jeeva.ö³

When a living being leaves its senselessness (Jadatvata) and is established in its own blissful form, then the appearance of liveration is manifested.

¹ Pg. 78, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

² Pg. Anantamamtavashe sarvtha nirhankratau, Swaswarupaastho yada jeva kritarth sa nigadhate, Balbodh ñ Shadaj Granth, Ballavacharya.

³ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

The nature of God is to make the jeeva blissful, this is the Prakriti of God, Prakriti here infers to nature. óThis bhava of God is called Swaroopapatti, ðhere swaroop means blissful formö To attain this blissful form is liberation.ô¹

Devotion and the Swaroop of Marg :

óThe revised name of the path shown by Vallabhacharya is pustimargö. Pushti here means the ðKripadrishtiö (grace) or anugraha (favour) of God.ô²

It is theövadhakö of bhagvaddharma and time (kaal) .

There are two streams of devotion in vallabh sect : ömaryadabhaktiö and öpushteebhaktiö

The devotion at the feet of God is ömaryadabhaktiö , but the devotion towards the beautiful face of God is Pushti bhakti.

In maryadabhakti there is a natural desire by the devotee, in Pushtibhakti there is no desire for any kind of fruits.

óIn maryadabhakti ösayujyaö is attained, in pushti bhakti, the supremacy of öAbhedabodhanö is attained.ô³

óBy the vision of the fruits one can guess about pushti mahapushti is the attainment of strong ñ restricting ñ detached (nivrittipurak) swapad of the sadhak.ô⁴

Vallabhacharya has nourished and accepted this pushti element on the basis of the spiritual elements present in the bhagvat.

¹ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

² Pg. 71, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

³ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

⁴ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

According to this belief even liberation counts nothing before pushti bhakti. Some scholars believe that vallabhacharya has considered affection is the most important element of devotion.

After realizing the greatness and glory of God, the strong and immaculate love that arises is devotion. Vallabhacharya has considered love as the seedling of devotion. It arises from the grace of God. When this seedling goes to pushti, then it reaches the intellect by renunciation, devotion and singing of the glory of God. Taking love as the base when austerities are practiced from worldliness to esoteric joy, then the eternal stream of Pushti marg starts flowing.

According to Shrimadhagvat (poshanam Tadanugraha – 2/10)

Pushti means :

óThe creation of God which is saved by him, in that creation the grace of God on his devotees, is called poshan.ô

It means as per vallabh philosophy the favour of God is the main cause of liberation.

óThe Principles of devotion of vallabh philosophy are expressed by pushti marg. According to pushtimarg, to attain God, gyan etc. are not looked upon.ô¹

The commonly accepted difference between maryada bhakti and pushti bhakti is :-

óMaryada ñ bhakti is that devotion which is attained by manö deeds (karmas) and means (sadhan). The devotion which is attained by the favour of God without Karmas or Sadhans is called Pushti bhakti.ô²

¹ Pg. 80, Tatwarth Deepika.

² Pg. 151, Bhakti Martand.

Vallabhacharyajee has called Pushti marg as the devotion of kanta bhava. There are four types of pushti bhakti ñ (1) Pravaha Pushti (2) Maryada Pushti. (3) Pushti ñ Pushti (4) Shuddha Pushti.

óA Pravahi Pushta bhakta can remain in the world, without renouncing the world such a devotee can do the bhakti of God. A maryada Pushta bhakta detaches his mind from the enjoyments of senses and luxury of this world, such a devotee does bhakti by singing the glory of God. A Pushti Pushta receives the favour of God and is engrossed in the practice of devotion. As per pure pushti devotion a pure ñ push t ñ devotee establishes mental co-ordination with the plays of God and is completely dependent on God. This is the highest state of Pushti bhakti.ô¹

After taking the Pushti marg to the highest peak vallabhacharyajee concentrated on the sadhan (modes) by which devotion could be attained. The inner purity of heart and mind of the devotee play the most important role here. There are sixteen ways (shodash sadhan) to attain inner purity. The outward practices are õswan yagyaõ and õthe arc han (worship) of deityõs ideol. To see God in the soul of every being is the third means. The culmination of Satva guna, surrender of all karmas and detachment are the fourth, fifth and sixth sadhans.

Respect for the venerable people. The ninth is love and friendliness towards all creatures, yama is the tenth and niyama is the eleventh. The listen to the scriptures from the guru and to sing the glory of God is the thirteenth.

Love and sympathy for all is the fourteenth means, communion with God is the fifteenth and the sublimation of ego is the sixteenth means.

¹ Pg. 61-62, Ashachaap and Ballabh Sampraday aur Rasik Sadhan, Dr. Premnarayan Sharma.

Vallabh sect establishes the greatness of pushti marg by the fact that in pushti marg God is not dependent on and sadhan, God is free and independent. The favour of God is the form of eternal play of God (nitya leela vilas of God). The secret of pushti is realized by comprehending its meaning. (poshan) where a devotee is nourished by the love of God every second, every moment. Where the devotee is attached to God by love, then the power stream of the grace of God starts flowing on that devotee.

óThe shakti tantra, that which is called õShaktipa tō that same element is famous by the name õPushtiān Pushti Mar ga.ô¹

The fruits of this both is the realization of God. For this sadhan (means) was not required. Here it is to be understood that the lack of means gets converted into sadhan roop. On this path there is bliss even when there is separation from God. A devotee is free to give õSwaroopanandatmak fruitsō ñ there is no expectation of incarnation of the appearance of God (swaroopavirbhava).

Means and fruits are opposite states. Bhava is nirupadhik affectionate. õAnyanirapeksha dainyaō is the reason for the incarnation of God. Due to separation one gets the resultant õdainyafalaō In it there is the renunciation of all the objects of senses and surrender of the body.

óPushti marg : sa eva yatra falam swayameva sadhan am.ô² This is the distinct feature of vallabha sect that God who is fruit becomes the means as well. In his devotional path vallabhacharyajee has paid attention to surrender towards Shri Krishna. Complete surrender by Brahma ñ Sambandh is the distinct feature of this path.

¹ Pg. 416, Bhartiya Darshan, Pt. Baldev Upadhyay

² Pg. 22-23, Brahamvad.

óIn vallabh sect there is the proclamation of Shri Krishna as a child still, from literary point of view there is madhurya bhava too. In addition to the four major vaishnava sects there is the recognition and authenticity, in the world of devotion, of few other sects too.ô¹

Some of the major sects are : Chaitanya sect, Haridasi sect, Sahajiya sect and Sakhi sect. On the basis one's God, God's love and devotion the different different sect have varied philosophical concepts.

Mahaprabhu Chaitanya and his Sampradaya :

Shri Mahaprabhu Chaitanyadeva (1485 A.D. to 1533 A.D.) was born in Bengal. By his melodious kirtana he overflowed the whole Bengal state. He was the contemporary of vallabhacharyajee.

In a Brahmin family chaitany mahaprabhu was born in 1542 (Shakabda 1407) at Navadweep (Nadiyaad). His father's name was Jagannath Mishra and mother's name was Shachi Devi.

In 1558 he was married to Laxmi Priya. After the death of Laxmi Priya, his second marriage was held with Vishnupriya in 1562.

óHis another name was Gaurang, because his body was fair. In order to after sharaddh to his forefathers when chaitanya went to the pilgrimage to Gaya, he met Ishwarpuriji. Ishwarpuriji was the dearest disciple of Shree Madhavendrapuriji. Who sowed the seeds of bhakti in him. Chaitanya was deeply impressed by the spiritual knowledge and devotion and became his disciple. A tremendous transformation came in the life of chaitanya by his satsang.ô²

¹ Pg. 43, Bhakti Ras Siddhant, Dr. Shukratha.

² Pg. 44, Bhakti Ras Siddhant, Dr. Shukratha.

Infact, Chaitanya mahaprabhu's life's aim became the proclamation and publicity of Krishna bhakti. He paid attention to love and devotion towards God. Chaitanya Mahaprabhu while singing the glory of God used to go in so much bhavavesh (state of trance), even the touch of the world or the existence of world made him usprishya (untouchable).

He renounced the world at the age of 24 and received sanyasa from Keshavbharati. Chaitanya strengthened the emotional onrush of devotion i.e. he strengthened the bhava paksha. After taking initiation chaitanya mahaprabhu first visited Jagannath puri. In varanasee he had a shastrarth with Advaiti Acharya Prakashananda.

óChaitanya Mahaprabhuô was the advocate and supported Parinamvaad instead of ôAdvait Vedant Sammat Vivartavadaö

It means the philosophical principle of chaitanya mahaprabhu was Achintya bhedabhedvaad. According to this concept the shakti or power of God is achintya. Therefore, there is discrimination between God and this world. Abheda is also achintya. For this reason the name of this principle is achintya bhedabhedvaad. According to chaitanya belief the world is real, it is not an unreality. In chaitanya sect Brahma has not been accepted as nirgun, it is sagun (with form) only.

There are three forms of the shakti of God as per chaitanya sect:-

Vishnu shakti, Kshetrakya shakti and Avidya shakti.

Vishnushaktih paraprokta kshetrakhyakhyatha para |

Avidyakarmasanganyatriya shakti rishyate ||

Vishnu Puran (6/7/61)

Chaitanya Devās sanyas guru keshav bharati wasof Madhva sect. his guru of initiation Ishwarpuri and his sanyas guru both were the disciples of shreeman Madhavendrapuri. Yet chaitanyaās philosophical principles were not in union or congruity with the Principles of Madhavacharyajee. Between both of them there are differences in style of worship and their ideals. The three forms of divine power mentioned by chaitanya mahaprabhu are distinctly different from each other. There are three classifications of the power of Vishnu : Haldini, Sandhini and Samvit. Sat, Chit and bliss (anand) comes under the power of Parashakti or Vishnu shakti. Amongst these two the kshetragya shakti (Jeeva ñ shakti) and Avidya doesn't come under the parashakti of God.

According to chaitanya Mahaprabhu Bhagvadash are of two types ñ (1) Swansh and (2) Vibhinnash.

óThe group of Avatar are also the swansh (part of one's own being) of Shri Krishna. Living beings are their shakti ñ p arinat vibhinnash. Vibhinnash beings are alpa shakti. By the firm and neutral power of God vibhinnash exist as continents and small islands.ô¹

Although Jeevas are a part of Bhagvadshakti. Yet shri

By nature a living being is pure therefore it is not subject of maya. A jeeva experiences the tendencies of inner self created by maya and is affected by them. A living being tangibly feels the relationship with gross body and subtle body. A jeeva has satva, raja and tama guna.

According to the belief of chaitanya mahaprabhu there are two kinds of Jeevas (living being) : Baddhe (bound) and mukta (free). Yet a living being is ever the servant of Shri Krishna.

¹ Pg. 421, Bhartiya Darshan, Pt. Baldev Upadhyay

Lord Vishnu is chaitanya and a living being is once chaitanya.

According to chaitanya mahaprabhu the shakti which by nature parichinna (concealed) becomes the cause of the incarnation of ãAnutvavishishta living beingsö It is called Tatas tha or Jeeva Shakti.

Here the swaroop shakti is also called chit shakti or antarang shakti because Bhagvadrupini.

Due to sat and anand it becomes sandhini, samit and Haldini.

By the power of sandhini God himself takes the authority or royal seat, bestows authority on others too. Through samvit God knows himself and gives knowledge to others. Through Haldini God himself remains in bliss and gives joy to others.

As per chaitanya sect God is vigyananda vigraha. God is the abode of infinite gunas. In God there is no difference between guna and guni. For this reason satyakamatvadi infinite gunas are not different. God's idol (vigraha) is one with God. It is eternal and unnatural.

Haldini Sandhini Samvit twayyeka Sarvasankshaye

| Haldatapkari Mishra Twayee no guna varjate ||

(Vishnu Puran) As per the belief of Shankaracharya chaitanya's belief is in consonance with his belief that Brahma is without swagat, sajatiya and vijatiya bheda (discrimination). It is one (akhanda satchitanandatmak) element. The Brahma of chaitanya philosophy is without prakritgunas (natural tendencies) but it is endowed with aprakrit (unnatural) qualities. Here shankaracharya's by his belief differs from the belief of chaikanya that, óthis world is unreal because it is born out of the avidya shakti of Godô.

According to this belief there are two forms (roopa) of God :

(1) Aishwarya (luxury, abundance) (2) Madhurya (Sweetness).

When the devotees attain the knowledge of the āishwaryamaya roopa of God then they have intense respect for God. When a devotee get the knowledge of the āmadhuryamayee roop (sweet form) of God then the devotee assimilates many bhavas of love with God.

In chaitanya sect shri hari has been called the paramatatva. Shri Krishna has been addressed by the name Hari.

óChaitanya Mahaprabhu has suggested for pure devotion. In pure devotion a devotee renounces all desires, ritualistic worship, knowledge and karma. With all the might of his five senses a devotee is completely immersed in God.¹

In Chaitanya sect devotion has been classified into ōvidhi bhakti and ōRuchi bhakti. According to chaitanya belief the gratitude towards God, is expressed by serving God (bhagvatseva and bhagvatparikarta) this is real liberation.

Devotion is the essence of all principles. As per chaitanya belief the bliss attained by singing the glory of God is the greatest bliss.

In a poem vishwanath chakravarty has written :-

'Aradhya bhagwan Brajeshtanayastdhambrindavanam

Ramya kachidupasana brajvadhuvargena ya kalpita |

Shri mad Bhagvatam Puranmamalam prema pumartho mahan

Shri chaitanyamahabhrhomatmidam tatradaro nah parah ||

¹ Pg. 516, Bhartiya Darshan, Pt. Baldev Upadhyay

Krishna Chaitanya, Nityananda and Advaitananda are the helmsman of chaitanya sect. There are no handwritten scriptures of chaitanya mahaprabhu, nityananda and Advaitananda. Amongst the disciples of chaitanya mahaprabhu Rupa Goswami, Jeeva Goswami and Sanatana Goswami have about the principles of chaitanya sect.

Bhakti Rasamrit Sindhu is a distinct scripture of Chaitanya sect by Sanatana Goswami. In chaitanya sect two great acharyas Jeeva Goswami and Baladeva Vidyabhushan were prominent acharyas. Šhatsandarbh of Jeeva Goswami is a most important scripture.

Jeeva Goswami's Concept :

óBliss is visheshya, all powers are visheshan & Go d is vishishta.ô¹

According to Jeeva Goswami, in order to attain liberation salokya, sarshti, saroopya, sameepya and sayujya. In this sect Vishwanath chakravarty has written two famous books sararthvadini commentary and Ujjwalineelmani's Anand chandrika commentary. Krishnaraj kaviraj translated chaitanya charitamlit into Hindi.

The other works of Roop Goswami are ñ Vidagdhamadda va play, lalit madhav play. Hansadoot, Ujjwal Neelmani natak chandrika, Daankeli kaumudi uddhava. Sanatan Goswami's shri Haribhakti Vilas is a remarkable work. In this way in chaitanya sect devotion has been considered highest. To strengthen the path of liberation the grace of Shri Krishna has been considered as most important. Apart from those sects that have kept their belief as an entire whoel to save the identity of their sect, there are other sects also that comes under vaishnava sampradaya.

¹ Pg. 517, Bhartiya Darshan ki Chintandhara.

All major sects have mentioned shakti with God. Brahma and incarnation. When all the branches of vaishnava sampradaya, in their philosophy considers shakti as the ishta, then the everflowing stream of devotion flows in the form of Radha Krishna shakti. The devotion towards Radha ñ Krishna is the base of all vaishnava devotion. Just as there is oneness and hair of Shiva with shakti, similarly Krishna has a hair with Radha. Without Radha Shri Krishna appears to be a great and skilled politician. Radha makes Krishna as the very adhara (base) of devotion. The worship of Radha is not very ancient in Indian religious belief, this could be the viewpoint of few scholars.

óThis seedling of the name Radha gives ever widening joy (satat Alhaad) to Shri Krishna. The devotees in the laukik naad (worldly bliss) have infused the celestial divinity of bhakti by this one name radha.ô¹

In the absence of Radha devotion has not been even thought about in vaishnava religion. óThere is no heroine in literature whose example has not been given by some or the other ðeela roopa of Radha. There is hardly any such delicate mental tendency, whose utmost symbol couldn't be Radha.ô óRadha word is made from Radh dhaatu (verb) which means worship or fulfillment (Radha sadh sansidhan). Radha means the one who is doing aradhna (worship). Devi Bhagwat has also accepted that the worship of Radha is detrimental in the sadhan of Shri Krishna.ô²

In the ninth scandle (canto) and 50th chapter of Devi Bhagwat is has been written :-

*“Krishnacharya noadhikaree bhooto Radharchan bina |
Vaishnavaih Sakalaih tasmaat kartavyam Radhikarcharan
||” Radha archana has also been related with Samaveda |*

¹ Pg. 160, Shree Radha ka Kramik Vikas, Shree Shashi Bhushan Dasgupta.

² Pg. 161, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

óRadha is the adhishtatri of Raas, where the most sublime culmination of music, dance and feeling of heart have been expressed in their suprahuman form.ô¹

óRadha has the pragya of Gandharvi for this reason Radha attains the highest place in rasa. When there is union of all arti, the finnnacle of devotion takes a human form, where the nada of inner mind is converted into the venu of Shri Krishna there Radha is manifested.ô²

Amongst the five kinds of Prakriti (nature) Radha is the best. Lord Krishna is the Lord of all planes and the basis of everything. Yet when he remembers Radha he takes the seven notes in his venue, the places where Radra herself is the object of remembrance their Krishna beli begins with music, where remaining in his own self Shri Krishna dances to the tuens of swara lahrees (musical compositions) with Radha.

The plays and forms of Shri Krishna have been given importance by vaishnava sects as epr their beliefs. In Dwarika leela, Mathura leela and Braj leela, the first two outward element are lost gradually. Braj leela has been categorized as something very subtle.

The heart of Braj leelas is the Shringar leelsa of Vrindavan. This is the incarnation of paramatma for the nitya vilas of Paramananda. This singing of his glory with nishkaam bhava and the realization of God is the highest aim of vaishnavas. The enjoyment of this bliss of his plays in greater than Brahmananda. When Suradasa realized the essence of element of leela bheda then he left the ordinary devotion of politieness and was dipped in the singing of the glory of God.

¹ Pg. 161, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

² Pg. 34, Hindi Vangmay me Radha ñ Tatva ki Chintan Parampara.

“Shree vallabh guru tatva sunayan

Leela bheda batayan |

Ta din te Hari leela gayee

Ek lakshya par banad .”¹

In the sakhi sect even the men takes themselves as the friend and beloved of Shri Krishna and Radha and serve them.

In vaishnava religion, at certain places directly and at other places indirectly, in a hidden way Radha is present everywhere. It is the only shakti that gives Shri Krishna the form of Sat ñ Ch it ñ ananda.

Where there is sat chit ananda, from there one can have the rasamayee darshan of divine naad. The other sects in which Radha has been recognized as the best gopi or Radha, as the friend of the devotee, and then the devotion towards shri Krishna is aggrandized. The most important amongst these sects is ÕSakhi sampradayaö

Vaishnavas have laid emphasis on two rupas of Shri Krishna :

1. Golokastha Avataree Rupa.
2. Brajasth Avatar Rupa.

Amongst these two incarnations the first one is rupa of ÕNityaviharö and the second one is ÕJagatpravritti rupaö The pl ays of Goloka are called Antarang leela and avatarkallen ordinary plays are called Bahya leela.

óOutward plays were seen by Vaishnavas the whole w orlds and its gatichakara (the wheel of time) is the arati of Shri Krishna. Suradasjee in a poem has given a beautiful description of the plays of the world (Vishwaleela).ö²

¹ Saora Saraswati, Chand 1102, 1103, Ref. Brij ke Dharma Sampradayo ka Itihas.

² Pg. 95, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

óThe milkmaids are souls and Shri Krishna is Param atma. The union of Shri Krishna with the milkmaids is the union of atma (soul) with Paramatma (God).ô¹

In Sakhi Sampradaya (Sect), in the upasya leela of sakhi bhava two forms of one āśaö in eternal love relationship, t hey are involved in nitya leela (eternal play).

In the worship of sakhi bhava, the softness of love and bliss these are the chief elements of God's play. The role of sakhi in the madhur bhava of Radha ñ Krishna has been of great importance.

óBe it the boating (jala vihar) of Krishna or the breaking of the earthen pot of curd by shri Krishna, it is this sakhi who becomes the gopi and does the gopan (to hide) of the astonishing plays of shri Krishna. In Geet Govind it gives the message of love to Krishna and Radha. It proves that union and separation both have one witness that is the sakhi (friend). The pangs of separation of Radha and Krishna are known to the sakhi only.ô²

In the book of poems Geet Govind Jayadeva has assorted a unique place for the sakhi. In the poems of Vidyapati and Chandidas also there is the sharpness of the love of Radha ñ Krishna. In the plays of Krishna the gopi tatva or sakhi tatva present in that, the various vaishnava sects presents varied opinions.

óThe worship of sakhibhava is ekantik premopasana. ô³ The sakhi sampradaya, which considers the sakhi bhava as the base, it takes all the four vaishnava sects as its base. It has its distinct identity in world of

¹ Pg. 98, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

² Pg. 99, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

³ Pg. 198, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

devotion due to its service, bhajan and complications of archan.

óThough Radhika is the best devotee of Shri Krishn a and the flow of ãHaldini shakti rasaö it is impossible to attain the Radhika Swaroopatva or to serve Shri Krishna with the bhava of Radha. Therefore for a living being the transformation into sakhi bhava make devotion possible.ô¹

óThe sakhi bhava ñ dhara (flow of thought) was enc orraged by Gandiya Vaishnava sect of chaitanya Mahaprabhu, Radhavallabhiya sect established by Goswami Hitharivansha and in the principles of devotion propagated by these sects there is the onrush of complete surrender, this surrender is expressed in the female form to he fullest.ô²

Primarily, bhagwat relationship is established by deciding the relationship between Brahma, to a living being and this world. In order to establish co-ordination between knowledge and devotion, the form of devotion is established on the basis of knowledge. But in sakhi sect love is the only means of meeting with hari.

In sakhi sampradaya the sect of Shree Swami Haridasa is famous and popular by the name Haridasi sect. Swami Haridasji was the first upasak (worshipper) of sakhi bhava. The upasaneeya tatva (element of worship) of Swamiji is Shree Kishore ñ Kishoriös ni tya ñ nikunj ñ vihar. Here ãnitya sanyogö is considered. Swamiji was init iated in Nimbark sect. This sect got the Tatti Sampradaya. Basically sakhi sampraday is Shree Haridasa Sampradaya.

In Swami Shree Haridasa Sampradaya instead of philosophical principles, pure loving devotion and rasopasana are important. This method of upasana is not calld a sect, it is rather a belief or a path.

¹ Pg. 218-219, Shree Radha ka Kram Vikas, Dr. Shashi Bhushan Dasgupta.

² Pg. 49, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

In this sect Premrasaö (the joy of love) is considered as the sarvoparee (topmost) element and has been mentioned as Shree Shyam Kunjabihariö

The mutual love element is one still it takes the form of a pair and does ñitya viharö (eternal playing and roaming) in ñdivya nikunjaö Its ñangaswaroopä sakhisö (friends who are like one's own body part) give their contribution to this eternal play feel the joy of Divya leela rasa.¹

Haradaasi sect is the expanded and subtle form of the Radhakrishna upasana of Shri Shri Nimbakacharyaji.

Amongst the vaishnava sects that comes under sakhi sampradaya, Radha ñ Vallabh sampradaya holds a very prominent place.

In this sect the object of worship is Radha and Krishna in ñNikunj Viharö The crown for the origin of this sect goes to Raseshwari Shriradhajee. This sect was established by Hita Harivanshajee. A new turn had been given to devotion by worshiping Radhikaji in Nimbarkiya ñRadha ñ Krishnaö worship.

On the one hand Haridasajee has given importance to Sakhi bhava Hita Harivanshajee has laid emphasis on Radha bhava. The word ñhitaö in Radha Vallabh sect has the meaning love. They have the opinion that ñHitaö is the friend, who always remains with the beloved (Priya's sakhi sahachari). Krishna is divya prem hita.

Prem tatva or hita tatva is the principle of devotion of Radha Vallabh sect. Shri Radha Krishna's ñNikunj leelasö have been sung in ñHita Vaaniö This ñHita Vaaniö is the primary theoretical creation of Radha Vallabh sect.

¹ Pg. 433, Brij ke Dharma Sampradaya ka Itihas.

Sabsaun hita, nishkam mati, Brindavan vishram |
Shri Radha Vallabh laal laal kan Hridaya dhyanam much naam
||1|| Tanahi rakhee satsang me, manahi premrasa bhava |
Sukh chahat 'Harivansh Hita' Krishna kalpataru sab e ||2||

(Hita Harivansh's sfut vaani) In Radha Vallabh sect, Love is the form of the lo ver's ragatmik vritti, which attracts it towards the lover or beloved and makes the lover or beloved happy by vision, touch, communication etc.

“In this garta, (pit), by atma visarjan (sublimation of ego) one's tushti is possible.”¹

Hita Harivanshajee says that in union of Radha and Krishna also there is separation. In Radha ñ Vallabhiya devotion there are three deciding factor in ñNitya ñ viharo :- 1. Shri Radha Krishna 2. Radhaji's Sakhi Saanchari 2. Shri Vrindavan.

The pair of Radha Krishna and their Premopasana are bhakti swaroop. On the one hand, in other sects Radha has been called the Haldini shakti of Krishna, in this sect she has been called ñKrishna Aradhyaö It means Shri Radhaji herself is the aradhya of Shri Krishna. She is the ishta or sadhya of this sect.

In the love of Radha shyam is unable to control his anurag urmiya (rays of love).

“Radha pyari tere nain salol |
Ten niju bhajan kanak tan jeevan leeyau manohar mola |
Adhar nirang alak lata chooti, ranjit peeka kapola |
Ter rasa magan bhayee nahin janat, upar peet nichol |

¹ Saras Sar Bichurat Kaun Jo Pal Sahe Sharir.

*Kuch yuga para nall – rekh prakat manav shankar si ra shashi tola
| Jai shree hita Harivansh kahat kahu bhajini ati alas sau bola |*¹

In vaishnava sects devotion has been enriched by ðhajanatmak methodö (singing the glory of God). In addition to these sects another sect hold a very important place in Vaishnava setcs, whose stream gives a new turn to devotion. In Maharashtra this sect is called varakaree sect.

Between eleventh century to twelfth century varkaree sect laid emphasis on maryada bhakti. It is a pauranik tradition, it has been connected with vedic tradition. It began with Saint Gyaneshwar of Nath Sampradaya. In Shiva and Vishnuös inseparable form vithal devotion was proclaimed. His Abhang gaatha written in Marathi language, but Gyaneshwari, Amrita Anubhav and Changdeva Pashashthee was written in the ancient Marathi language. It poetic categorization is õAuveeö cchand. The language of Gaatha is in óAbhang Cchandö His o wn contemporary saint Namdevajee who went with him on Pilgraimage, his whole literature is in Abhang Cchand. Abhang and devotional verses are found in Gurugrantha Sahab, which are based on ragas.

Gyaneshwar maharajös brother and guru shri Nivritti Nath Sopan Dev, sister Mukta Bayee, Saint Gorakumar Saint Chokha, Savatamaali, all these sainte have composed Abhang. These compositions are sung in various ragas in eight prahars.

Out of them many ragas became obsolete and their swara rachana is also unavailable. In truth, vithaljiös service is eight prahars was popularized by Namdeva maharaj. The saints who came later have composed their verses on this basis. Three hundred years after saint Gyaneshwar was born

¹ Pg. 147, Radha Ballabh Sampradaya, Siddhant and Sahitya.

saint Eknath. He was a great saint who lived in Paithan óPrathishthanô. In his verses on the basis of the social structure of his times the literature written had Hindu ñMuslim unity. Samalochanatmak bhava of all varnar, critical literature in which Jogi, Sanyasi, Pingala, Andhada, Pangada, killa, Grahan etc. such versatile and panoramic literature was created. In the later part of this period comes the third major kaal khanda of varkari sect.

It includes saint Tukaram, Sanit Niroba Maharaj. All their creations are in Abhang Cchandass. In them also all the sects of the society are given importance. On this basis, for musical composition the literature has been created in Abhang Cchandass. In the Pandurang temple of Pandaree, in the morning at the time of ãmurti snanaô some compositions are sung in the ragas of morning.

Primarily, the saints of Varkari sects have not only given words to the soft and delicate devotion of Gyaneshwar Maharaj, they have also imbibed his Gyaan. The primary base here are bhajans. In Varkari sect when the devotees pour their whole heart in Abhang songs and sing ôVitthala Vitthala then many saints have the vision of vitthala. It proves only one thing that only ôBhava ñ mayee nadaô which overflows with bhakti rasa soon makes one realize God, as compared to the path where arduous austerities and sadhana is required.

The Tradition of Varkari Sect :

The prayer sung in the morning in this sect is called the bhajan of Kankad Arati.

“Utha Panduranga ata darshan haya sakalam |

Jhala arunodaya saralee nidrechi velam || 1 ||

Santsadhumuni avadhe jhaleti gola |
Soda Sejasukh atam pahum dha mukh kamala || 2 ||
Rang mandapi mahawaree jhaleese daati |
Mun Utawali roop pahavaya drishti || 3 ||
Roahi rakhumabai tumham yeu dya daya |
Seje haaluni jage kara devaraya || 4 ||
Garud Hanumant pudhe pahati vaat |
Swargeeche Surwar pudhe aale vobhat || 5 ||
Jkaale muktadwaar labh jhaala rokada |
Vishnudas naama ubha gheuni kakada || 6 ||¹

I has various forms such as prabhati, Bhoopadee, Vasudeva, Andhada, Pangada, Gavadan (Gopigeet), Kheleeya. In the after noon Gatha bhajans are sung, which is in all ragas. Hari Path in the evening, Abhang are sung by saints. In the service of lord done in the evening they are sung in the traditional musical way. The bhajan sung in the first prahar is known as óNitya Prema Panchpadiô. At the time of the shay anarati at night in the second prahar of night, in varakaree sect, music in its spiritual form sits on the highest throne. On the one note of ektaara (monochord), all the seven notes unite and takes the devotee to the highest plane, the seventh plane, in the love of God, in the celestial abode.

Shankaracharya created the ÆPandurangashtakö Vark aree sect calls itself vedic. Only three instruments are used in this tradition in the creation of rhythem and the bhajans of this sect, apart from the four vaishnava sects of Northern India. This is called Naradiya tradition.

¹ Pg. 17, Varkari Bhajanmala Sangraha.

The first one is ektaara, second is Pakhawaj and third is Taad (manjeere). In the kirtans of Varkari sect or their musical story telling. In the verses basically the saints that have been born from Gyaneshwar maharaj to Tukaraam, the abhangas from their collection are sung.

It is said that Gyaneshwar Maharaj laid the founding stone of Varkari sahitya mandir. The peak of the temple is Tukaramjee Maharaj.

Gyan deva rachila paya, ubhi rile devalaya |

Tuka jhala se kalash, bhajan kara sewakara |

When the beautiful show (shobha yatra) of Vaikari sect goes on the street, which is called Dandee, the main bhajan which is sung has the mukhada (the first lines) óGyanoba Tukaramô. The prominent saint of Varkari sect are saint Garoba, saint Janabayee, saint Kanhopatra, Saint Eknaath, Sainth Bahinabayee, Saint Eknaath, Saint Tukaram etc.

The main works of Gyaneshwar maharaj are : Granth Gyaneshwari, Bhavarth Deepika Amrita Anubhav. By the union of devotion and knowledge, they expressed their own feeling, emotions and thoughts.

In Varkari sect bhajan is as important as goan (singing) is for Northern Vaishnava sects. On the Veena of notes rich with feelings the flow of the ganges of bhakti, where along with music the devotee is immersed in God just like the lover and beloved. Who are one with each other this is the grand soul.

In the Varkhari story singing first the verses of saints are sung as Pada Praman. First there is Mangalacharan followed by the Sankeertan of Vitthal. First Ramakrishnahari Sankeertan, followed the verses which are abhang, then the poetry related to the story and the story singing end with the sankeertan of ôJaya Vitthal Jay Jay Vitthalö

In Vaishnav Philosophy instead of knowledge devotion is most important for the attainment of liberation.

Devotion arises by service. When a living being is dipped in the devotion of God, then unknowingly an incident occurs in his body the tendency becomes one with the prana and there is the uprise of natural pranayam. Which is sometimes expressed by Ida, sometimes by Pingla and at other times by sushumna. For example Radha's love with Shri Krishna (sati yukta prem) or the state when Radha is with Shri Krishna and still she goes into nothingness (shunya) or a detached state of love. Krishna is complete being (Purna Purush). For this reason his state is that of nothingness. He can have a momentary love, yet he is detached from everyone. But Radha is like Prakriti, which remains with Shri Krishna as the love of every devotee for Shri Krishna.

In all vaishnav sects have given the form of the power of love (Prema shakti) to devotion. When devotion premamayee, then premrassa arises. In vaishnav sects, may be that, there is similarity between a living being, God and liberation yet in the Jeeveshwar relationship there is separation.

On the one hand Chaitanyamatô nourishes the principle of Achintyabhedabhedô due to chintyashakti of God, Vallabh sect is without the relationship of maya believes in the unity of pure Brahma. Bhashyamata clearly supports the Dwaitbhava in Jeeveshwar. Ramanuja considers chit and achit as the quality of God believes in the Advaitata of Ubhaynishishta Brahma. Yet Nimbark considers chit and achit as different and one with God and support bheda bhedaô¹

¹ Pg. 427-428, Bharatiya Darshan, Pt. Baldev Upadhyaya.

In devotion also where there is desire and fruits, there karma remains in existence, that which happens beyond trupti and nivritti, that is the play of God. The form of leela occurs in keli and is manifested. Krishna with the nada of venu does the keli (amusement) of this type. When the music of venu echoes in the universe then the living being is solely attracted toward that naad only and goes to that musical world (dhwanyatmak loka) and goes for the sadhana of prem keli, by practicing the mind for the angaragatmak swarup of Krishna, it reaches to such a state where ñNitya Maharasa keliö

The joy of devotion is expressed this maharasa leela. Chaitanya sect fancies many bheda and prabhedas (classifications and subdivisions) on the basis of devotion, play, abode, element of God (bhagvattatva) and surroundings etc. Vallabh sect accepts this fancy. But Haridasee and Radha Vallabh sect worships the pair of Radha ñ Krishna a s ñnitya ajanma kishoreöand does the fancy of ñnitya viharö

In chaitanya sect Shri Krishna is Paratatva or object of worship. ñAradhyo Bhagwan Vrajeshtanayahö ñSarvashakti gariy asi Radhaö is krishnaöś alhadini shakti. In fact Radha and Krishna are one yet for rasasvadan they are two. There is difference in its form yet there is abhinnata in it.

Vallabh sect accepts both ñrupasö(appearances) of Shri Krishna, the one who establishes religion (dharma sansthapak) and rasa6tmak. Althoughs from the point of view of worship importance is being laid upon ñrasatmak roopö The devotion of this rasatmak form has been doen by the musicians of ñAshtacchapaö in swaras (notes) . It is also known as Heveli Sangeet. In the shri Krishna nama sankirtan chaitanya mahaprabhu

himself accepted the Radha bhava. He took all his devotees on the simple path of devotion by singing and dancing on the melodious music of ॐHare Krishna

At the same time vallabhacharya has made madhur bhakti to be the best one. In the vallabh sect the gopis have also been accepted as gurus. Goswami Vitthalnath has entirely accepted the Radha bhava. Yet in this sect Shri Krishna receives the most important place in all the plays of love (Prem leelas).

In Nibark sect rasopasana has been mentioned in ॐYugal ñ Shatakö and mahavaani. óIn this sect though Shri Krishna is advaya yet by his own will he becomes two and is doing ॐnitya viharö wit h his alhadini shakti Radha. Radha is Krishna's param swabiya. In Swami Haridasa (sakhi ñ sampradaya) bhagvat tatva and its shakti (power) is leela rahasya darshi. The use the expressions shyama ñ shyam, laal ñ ladi lee, Kunjbihari ñ viharin etc. His Radha is not the Radha of Braj and Raas ñ vilas, she is the Radha who is ever into nikunj rasa beyond brith and karma.ô¹

Swami Haridasa himself pleases Shyama ñ shyam by the notes of his music. This pleasing and every kind of service to shyama ñ shyam so as to increase the ananda ñ rasa. This rasa is the glowing (ujjwal) rasa, which is nitya and shashwat (eternal and everflouring). This rasa is getting ujjwal (bright) every moment. Nada itself takes the form of raga ñ ragini and becomes the one that drinks rasa ñ keli (the amusement of rasa).

In the Radha Vallabh sect the center of affection (Pradhan rati) is at the feet of Radha. Whereas in Vallabh and Gaudiya sect the primary love is at the feet of Shri Krishna and do the rasaswadan of the play of both of

¹ Pg. 69, Bhakti Rasa Siddhant, Dr. Shukraratna Upadhyaya.

them. In Radha Vallabh sect Shri Krishna is the lover who is completely carried away by her love. They become Radha vallabh so as to surrender and offer Radha to Shri Krishna. Jeeva Goswami has classified leela into manifested leela (Prabat play) and aprakat leela (hidden play).

A prakat leela (play) is that leela which could be seen by Divine eyes. There are two kinds of aprakat leela ñ ómantr opasanamayee and swarasiki.ô¹

Acharya Vallabh has given the name leela even to the desire of leela. Nimbarkiya describes the nikunj leela and braj leela.

In Haridasi and Radha Vallabh sect, there is only the description of rasa ñ paraka, nikunj leela. In all vaishnava sects bhajan seva is considered as the best means of bhakti rasa. Devotees write poetry and then use beautiful and melodious ragas to please the hearts of their object of worship. óA state is built where music becomes a mo de to please God and make God happy for the devotee. When the notes of music which in three septet is beyond the three gunas, becomes the mode of calling, inviting God with a heart full of devotion. Music goes on the journey of laukikta (pleasing to the world) and alankikta (divinity), where music also becomes divine, where the by the touch of the love of divine pair music also becomes divine. The inner self enters into naad. It becomes the base in the establishment of sangeet rasa.ô²

Though the Vaishnava sects are not one in their principles yet in the creation of devotional verses they all seem to be one. To relish the play of God Roopa Goswami considers Golaka dham as the highest in Vaikuntha

¹ Pg. 69, Bhakti Rasa Siddhant, Dr. Shukrratna Upadhyaya.

² Pg. 406, Shri Krishna Sandarbh.

loka. Dhaam has been called God's Swaroop bhoot sh akti. Vallabh calls Vrindavan as the nijadham. Haridasi ect call nikunj as the best.

Radha Vallabh sect calls Radha Vihar Vipin of Vrindavan as the one that excel or is the best.

Nimbark sect considers Vrindavan to be the chief abode.

All four vaishnava sects have established bhakti rasa as per their own feelings and emotions.

The sthayee bhava (permanent bhava) of bhakti rasa is affection.

Due to the excellence or peak of devotion in bhakti rasa the whole life of the devotee is dipped in the joy of God (bhagvadiya rasa).

Bhakti rasa (joy of devotion) encompasses in itself all the rasas.

Navarasa militam va kevalam pumartham.

Due to its distinct featured devotion cannot be included in other rasas, it is completely independent rasa.

3.4 The Relation of Bhava and Rasa :

Bhava is a state where all the tendencies (vrittiya) flows into one tendency. In devotion mind is controlled, there is the Sadhana of mind, a devotee yearns for the mental realization, when a devotee enters into bhava by the sadhans of devotion such as bhajan, meditation, singing the name and glory of God, then the state it reaches by his mental concentration is called bhava.

Amongst all the Gods Krishna's life is multi dimensional. Due to these dimensions, as per the extent of devotion towards Shri Krishna the succeeding bhavas are related to every devotee. For example with Ram the

devotee is attached with the bhava (feelings) of a servant with Krishna all the five dimensions could be seen. The play of Krishna gives birth to various kinds of bhavas. In every leela (play) of Krishna there is the creation or birth of music. Be it the bellowing of cows, playing of flute the Gopis leave everything and rush towards Shri Krishna when they hear this music, Krishna's leela with his gopa ñ sakhas (his friends who were milkmen). On every step of Shri Krishna leela there is music, which is present in its bhavamayee roopa.

There are five kinds of bhavas that are visible in the plays of Krishna. With Arjun it was Sakhya bhava, with Yashoda it was Vastsalya bhava, with Gopis madhur bhava, with uddhava shant bhava and with Daruk there was dasya bhava.

In all these five bhavas the nine rasa of literature were created. Krishna and Vishnu both are param upasya yet the play of love (prem leela) is the distinct feature of the play of Krishna.

When rasa is attached with Brahmavada it becomes bright and extensive, then the jeevatma is transformed into paramatma. Rasa sadhana is the means of devotion, the sadhana of rasa is the sadhana of Radha. The Sadhana of Radha is the Sadhana of shakti.

Just as a living being does the sadhana of shakti, shakti of shiva, the bhakta similarly does the sadhana of Radha and Radha does the sadhana of Krishna. The loving devotion is converted into rasa ñ sadhana. Because Radha is alhadini shakti which does the alhad of loving devotion.

In every bhava, there is excitement of rasa, this rasa is the rasa of that bhava. When the seven notes of music are attached with the five bhavas then the rasa which is born is on the basis of bhava of music.

For example in raga maalkauns there is prominence of veer rasa (the rasa of Chivalry). The time of its singing is midnight. In the nitya vihar of Radha-Krishna, when there is alhad due to the peak-point of love, then sometimes they endore the attribute of Chivalry to each other. Thus is their love the bhava worn by Shyam_Shyama. On the basis of that bhava there is the birth of rasa.

Basically it is the bhava which gives birth to rasa. For example when a Koel cackler then in the that singing there is the bhava of its meting with the beloved, this is the bhava of love.

Just as a peacock spreads its wings to please his beloved and cockles and gives invitation of his love. Here the musical note is enriching the feeling of love. The rasa born out of this feeling of love is called ðbhakt rasaö When there is synchronization of beauty and music in bhava than rasa is manifested.

Similarly due to devotion there is the birth of musical compositions and music. For devotion music as if has come into existence.

In the cackling with the rising sun the singing of the sparrow hawk, the softness and tenderness in the flow of river, in the nodding of trees, everywhere there is music. They are all devoted to their ishta with their own distinct bhavas.

Music is present everywhere. In all the five bhavas the Vedas says that the world is made of music, this world is made of nada.

As per the bhava of the vedic richer, they are sung to keep the Gods happy, as they give birth to the rasa that makes the Gods happy.

In the tradition of love the culminating point of affection is ðbhavaö

“Anuragah swasamvedyadasham prapagya prakashitah

*| Yavadeshraya Vrittishweda bhava ilyabhidhiyate ||”*¹

highest peak from bhava arises mahabhava, which is the of bhava sadhna.

Radha is mahabhava swaroopa who is the maker of the illumined rasa of love.

Just as sun and moon gives heat and coolness from great distances too similarly Shri Radha gives premananda in the form of devotion to a living being.

All the directions of love are óSwasamvedyaô, where all the bhavas flow into the bhava of loving devotion, there the world rasa itself does the work of vistaar (expansion) of raas.

Rasa means óthe druti of chittaô The meaning of ã rasaö is ðessenceö He the expansion of chitta.²

óThis is one level of the oozing out of rasa, when we are unable to know ourselves, then our own reflection gives exact identity to us. In this ôPratibimbatmak formö Radha is established. In the devotion due to this Radha the Parmtava receiver complete identity.ô

This Radha sacrifices and offers herself to the Paramtattva. This bhava of surrender gives birth to Prem rasa, which is the creator of rasa.

óThe manifestation of rasa is in the churning of the cupidö's element. (from manmathatva to manthan)ô³

¹ Ujjwal Nelmani (Sthayee Bhava Prakashan), Karika 145

² Pg. 62, Radha Madhav Ranga Rangee.

³ Pg. 65, Radha Madhav Ranga Rangee.

In this rasa the senses are abandoned. They are churned in such a manner that they themselves become rasa, they don't remain as the admirer. When there is surrender or abandonment is devotion, then the attachment, ill will, ego, intoxication all these things become the amusement of rasa.

All Vaishnava sects have worshipped either Radha-Krishna roopa or Vishnu-Lakshmi roop. On the symmetrical plane of bhava and rasa the plant of devotion is drenched or irrigated. It is the symbol of the fulfillment of devotion.

3.5 Classification of Devotion in Vaishnava Religion :

Trisatyasya bhakti rasa gariyasee bhaktirwe gariyasee ||¹

In all the ages (kaal) devotion is the best, devotion is the foremost. Bhakti is related to the bhava or love of the heart.

The sadhak of devotion never struggles with the feelings of the heart. A devotee when turns the flow of his thought from the physical plane to the divine sphere, then devotion starts doing its own work and makes the devotee reach to his chief aim.

Bhakti yoga is better than Gyan yoga, Karma yoga and Raj yoga. Devarshi Narada has said that ñ

“Yatprapya na sinchidwagdhathi na shochati na dvesth ti narmate notsahee bhavati” |

After getting that no desire is left within a man's heart, neither sorrow remains, nor malice and attachment.

¹ Pg. 89, Naradiya Bhakti Sutra.

The impact of devotion could be understood by looking at the condition in love of gopies when they establish co-relation or co-ordination with the notes of the flute of Krishna.

To take the Gopies on the path of devotion Krishna echoed the bhakti naad on the Venu that all the gopis lost their senses. They were completely lost in that divine naad which imbibe in itself the bhava laharees along with swara laharees. Thus they became the embodiment of complete surrender.

óSatvattantraô hails that though devotion is one yet on the basis of knowledge, kriya and play it could be classified into three kinds. On the basis of knowledge Nirgun devotion, on the basis of kriya karmaj devotion and on the basis of play loving devotion (Premamayee bhakti) has been propagated.

When naad breaks up into seven notes then three states of septet arises, when Naad flows in mandra Saptak (lower septet) then a state of peace is being built, further and further more one dips into gyaan. When naad activates the mind in middle septet then the living bang enters into work on labour, when the flow of notes is offered at the feet of God then the waves of music for the unique cause which is devotion, let the devotee sink in itself. When naad is in the heights of love. The play of a living being and God is expressed through extreme joy and love.

Music and devotion, on the one hand are present in play of nada. The one that shows the rever through Pranavakar in the form of Om.

In Shandilya Samhita two kinds of devotion have been mentioned ñ Sagun (God with form) and Nirgun (God without form) devotion. When there is discrimination i.e. I am different from God, this ego is present and

the mental inclination is toward the service of God i.e. one believes that one is in the service of God. The devotion of this kind is called Sagun devotion. The sadhak of sagun devotion when lays emphasis on Satva-rajatam whichever guna the gyanis (scholars) accordingly call that devotee of rain, when comes in contact with various kind of land becomes sweet, tasteless etc. Thus it becomes a water of various kind of rasa.

Sagun devotee on the basis of three gunas present different different amplitudes on the basis of devotion in various living beings. Similarly music also connect a person with different bhavas as per the three gunas. The three gunas, the three septet of music and the three kinds of devotion on the basis of Gyanshakti, Kriyashakti and will power does the sancharan (flow) of divine devotion in a living being.

It has been said about nirgun bhakt :- óWhen devotion becomes atmarupini, becomes the witness of ego-pratyaya (ahma-Pratyaya), with any skeptical attitude, then it is called nirgun. There is single-minded devotion towards God. There is no realisation of the religion of body and the subjects of senses. All the mental tendencies are sublimated. Then such a devotee is called the best nirgun devotee.ô¹

Just as Sagun devotion is sadhanswaroopa, nirgun devotion takes the sadhak to siddhavastha.

óShiva in Narada Paanchratra has sung the glory of devotion. He says to Narada that liberation cannot be compared even to the sixteenth kala of devotion related to Shri Krishna.ô

Aadeeguru Shri Shankaracharya, who believes in nirgun bhakti (God without form) considers the discrimination between a living being and God in terms of fire and sparks of fire and sparks of fire.

¹ Pg. 89, Bhakti Tatva Shandilya Samhita.

According to Shankaracharya God is devoid of Chiratishaya Upaadhi and the ruler of living beings. Yet for the sake of ordinary alks, to take them to the pathe of liberation from al the bondages of this world (mayik bandhan) bhakti (devotion) is the only means.

On the one hand in nirgun stream of devotion the path of knowledge is considered as the best, at the same time Shankaracharya in Shrimad Bhagvan Manas Pujanam strota beautifully explains the fascinating sagun rupa of Shri Krishna Haridambhoj krishnan sajal dala shyamaltanuh | Sarojakshah sambhi mukut katakadhabharanvaan | Sharadrakanath pratim vadanah shri muralika | Vahan dhyeyo gopiganah Parivritah kunkumarchitah | (Bhagwannamanas Pujanam)

Similarly in Krishnashtak and Pandurangashtak Shankaracharya creates the sagun bhakti roopi kauyamaya swaroop of Krishna. (the poetical form of Krishna).

Acharya Shankara does the churning of the beauty, comparison, motherly love, wealth etc. and like the Krishna devotees who believes in sagun devotion gives the advice to sing the glory of God.

óDescribing God as formless, propagating the rules of ðswaroop Sandhanyuktaö devotion nirgun bhaktas promote the worship of Advait Brahma.ô¹

In kenopanishad it has been declared that since it is a bhajaneeya vastu for this reason one should warship Brahma, óV adhanamipyau-paasitavyamô.

Tad (Brahma) Vanam (bhajaneeyam) iti upasitavyam |

(Kenopanishad-5, 6)

¹ Pg. 68, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

The sole aim of devotion is to attain nearness with God; By worship and devotion to attain divine love.

óThe nirgam bhakti Kavyadhara propagated by Acharya Shankar in 15th Century, after a little change became evident in the form of Santa Kavya (the Poetry of Saints). In this Stream of Poetry we get the verses of devotion right from Acharya Shankara to saint Kabeer.ô¹

óThe Acharyas of bhakti cults established God with form (sagun sakar) Brahma instead of nirgun nirakar Brahma. óThat Parabrahma is savishesh, sakar and is endowed with infinite name and gunas. That is Purna Purushottam, eternal and infinite.ô²

The Vaishnava Acharyas of sagun devotion considers the nirgun of upanishads in terms of infinite power and God endowed with divine gunas. The vision of this God ends up the very concept of all óJeevatvaô.

In Vaishnava sect Vishnu is satogunee, compassionate, preserver of all and extensive. For this his relation is with water which was present everywhere even before creation. He has been called Narayana.

This Brahma in the form of Vishnu has three states : Brahma the creator, Vishnu the preserver and Rudra the destroyer. The Vaishnava religion, on the above mentioned base, there is vaishnavi upasana.

óUpasana is complete by taking five parts. These five parts are : Object of worship, worshipper, upasana vidhi, sadhak (assistant) and obstacles (bodhak tatva).ô³

Acharya Ramanuja calls Vishnu as his Lord, who sleeps in the rangadham. He is God with form. O Lord you are natural, infinite, excessive knowledge, power, wealth, veerya shakti (virility), dyanamism,

¹ Pg. 69, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

² Pg. 77, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

³ Pg. 77, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

gravity, cleverness, stability, preserverance, bravery, truth, will power etc., the ocean of infinite Kalyan guna Samuha.

At all same time Acharya Madhvacharya calls Shri Vishnu as Shri Hari and devotion for him. Acharya Vallabhacharya worship Lord Vishnu as Bhagwan Shri Krishna and Nibakacharya lays great emphasis on the meditation on the plays of Shri Krishna who is the transformed roopa of Lord Vishnu. On the path of devotion there are two paths sagun and nirgun stream of devotion. The means of God with form have been described. A every devotee as her one's nature selects the means of devotion and aspires for the vision of God with a simple mind.

3.5.1 Navadha Bhakti :

óIf the object of sudhna (sdhya) is God then sadhn a bhakti matures and become parabhakti. The trasformation of sadhna bhakti into Parabhakti is a continuous process, which a thing to be experience and not to be discussed.ô¹ In the Bhagwat there are nine types of Sagun devotion, which are based on five parts.

Shravanam kirtan Vishanoh, samranam, Paad Sevanam

| Kriyate Vandanam, dasya, saranyamatmanivedanam ||

Iti punsatrirta Vishnor bhaktichenavalakshana |

Kryate bhagvatyaddha tanmany addhitamuttamam ||

(Bhagwat 7/5/23/24) It means the devotion in which there is Shravan related to God, Kirtan of God, remembrance, the Service of Lord's feet, archan, vandan, dasya, sakhya and opening of one's heart (atmanivedan mulak), these are the nine traits of Navadha bhakti.

¹ Pg. 99, Bhakti Tatva, Vishnukant Shastri.

Shravan kirtan etc. all these kinds of navadha bhakti are not the means of devotion, they are the characteristic of devotion, which is the swaroop of devotion.

óIn these nine types of devotion there is the capability of making the bhagwatprem uttarottar sandra and nishkaam.ô¹ It means the types of navadha bhakti are actually the traits that are followed when one takes the path of devotionally these who love attachment and love towards God. For this reason navadha bhakti immersed in the sea of the love of God.

There are two branches of devotion ñ Vaidhi bhakti and raganuga bhakti. Vaidhi bhakti is based on rules and rituals therefore it is bound by them. But the heart of a devotee is ever free which flows freely which by its very nature does devotion by Sadhan Samagree. Where there is no bondage, no rules, where everywhere there is the chanting of God's name, kirtan, service and meditation on the feet of God, vandan, loving devotion that gives parmananda and peace of the devotee and takes the devotee to the state of parabhakti.

In the Bhagwat Shri Krishna satsang is the basic (way) upaya to attain devotion towards him :-

Te nadheet shrutigana nopasitmahattamah |

Avrata taptatapsah satsangadha mupagatah ||

It means a living being who cannot do japam and austerities nor meditation, yama or niyama, that too can easily and simply attain me by satsang. The first part of Navadha bhakti is Shravan. In the world of devotion Shravan means to listen to the name, Character and gunas (distinct traits, qualities and features) of God. They alone are the real

¹ Pg. 99, Bhakti Tatva.

devotees. For Shravan the company of saints is essential. In Shrimad Bhagwat Kapilji has remarked :-

*Santa pransanganmam veerya samvido bhavanti dwat karna rasayanah kathah |
Tajjashanadashwap vargavartmani Shraddharatihbhakti nukramishyati ||*

(Bhagwat 3/25/24) It means, in the company of holy men one gets the pleasure of listening to āśamayeeō (interesting) stories that would reveal the bravery of God and would give pleasure to the ear and heart. As a result of which towards God, who is the giver of liberation, there arises in the heart of the audience faith, love and devotion.¹

In Pushti sect when Shyam is adorned by flowers, then this poetry, composed in raga sarang. Creates such a fascinating scene, which takes the devotees heart beyond the physical plane :-

*“Fool ki mandali maohar baithe jaha rasik piya pyaa ree
| Foolan ke vaage or bhooshan ki pag samvar ||
Thing Fooli Vrishabhaan nandini taisiye fooli rahiujiyaari
| Fool ke jhumka jhrokha bahu foolan ki rachi attaree ||
Fool Sakha chakore niharat beech chanda mil kiran sanwaaree |
Chaturbhuj sakha chakore niharat foole laal govardhan dhaaree || ”²*

Through sadhanroopa Shravan bhakti the mind is naturally purified in the course of the attainment of sadhyaroopa premabhakti³

The name of Good takes the wings of love and fly high in the sky of devotion, the sky that has the quality of Shabda. Then perchance the

¹ Pg. 101, Bhakti Tatva.

² Pg. 178, Kirtan Mani Ratnamala.

³ Pg. 101, Bhakti Tatva.

Sankeertan of naam, rupa and yasha (name form and glory), in the aspiration for the realisation of God, makes Shravan the means and characteristic feature of devotion.

Devotion keep the mind of the devotee from Present, Past and Future, which is the cause of the sorrow of all the three kaal. It fills the life of the devotee with bliss, this is the gift of Shravan.

Shrotavyam man Shastram hi yashodharmajayarthina |

Paapshayaarth lokesh moksharth dharma buddhina ||

(Scand Purna Vishnukhand A, 16/17) It means óthe fruits of Shravan is received by dev otees and aspirants in the form of bhukti and mukti. The

worldly people, by doing the Shravan of Bhagvat Shastra, along with Paapshalankar moksha they can attain yasha, dharma and victory.ô¹

By doing Shravan in bhakti a devotee becomes a raskik the tune of the name of God takes him to a naad roopi meditation, where he loose even his own body consciousness.

The natural development of Shravan Bhakti is in singing the glory of God.ô Kirtan is singing of the glory of God when a devotee spreads the glory of God in all the four directions. In the kirtan dhaara of devotion a devotee sings the glory of God in absolute free state. Here there are notes of music but the singing of the glory of God is by notes the are woven in various bhavas, that comes when the cchitta (mind) is completely engrossed in devotion. The bhava of kirtan concludes with bhajan, which is woven in notes. Yet its aim is to keep Gods happy.

¹ Pg. 101, Bhakti Tatva.

óThe Bhagwat smaran (remembrance of God) by devotees, takes the form of geets in the dravavastha of mind.ô¹

óA devotee by the means of music, melodious in its very natural makes bhajan a mean of the worship of God. This is done by simple raganuga devotion, in which kirtan is done on the basis of bhava and the group of ordinary folks take the form of ãKirtan mandaliö²

For this reason it has been said that the fulfillment of sadhan is in ãDevishaktiö (the singing of the glory of the Divine Mother). In the praise of music the reward by Gods (Devata-Paritosha) has been mentioned.

For this reason in vaishnava religion the devotees who are rich with Sangeet guna are not musicians, they are in truth great devotees. They made the music celestial and endowed it with bhavas of their heart. This artistic beauty of bhakti yuga came up in the form of the best ãAnubhavamayeeö bhava roopa. The sole aim of music is to enhance the glory of Good over and above all the four means of Purushartha.

Where Shravan dhara (stream of listening) is mentioned Kirtan dhara (the stream of the singing of the glory of God).

Kirtan is the ãsaswal uccharanö (singing with correct notes) the play and gunas of God. It also includes the stories, analysis etc of God.

óThe chanting of the name of God (Japan) and sankeertan of the name of God both are forms of kirtan but the Japan of God is in the mind and Sankeertan is done either in group or all alone with a high pitch.ô³

In kirtan when there is union of mind, intellect and cchitta then the swarawali of bhava (notes rich with feelings) occurs naturally.

¹ Bhakti Tatva, Premlata Sharma.

² Bhakti Tatva, Premlata Sharma.

³ Bhakti Tatva, Vishnukant Shastri.

Surdasji says, a soyee rasana jo, Hariguna gavenô It meant the Karmendriya ôVaakô of a jeeva geti transforme into Gyanendriya ôrasanaô in the waves of meditation and kirtan.

In Vaishnava religion the foremost stream of devotion is kirtan (singing of the glory of God) In all sects be it Chaitanya Sect, Ramanuja Sect or Nimbark Sect, Varkari Sect or even Pushti Sect kirtan is considered as the foremost way to serve God. The formation of the group of Ashtacchapee Saint poets in Pushti Sect was done for Kirtan Seva pranali. (the method by which God is served by Singing his glory).

In the sole and group (Samved) singing along with stories and discourses, in which dance is also included are the main parts of the serving method of devotion. In the ôHari Kathaô of Southern Inida, Manipuri Nata Sankeertan and Assameese Bada Geet singing the glory of God and Sankeertan are important. The ôShabadaô sung in Gur udwaras of Sikkha religion proves the importance of music in devotion.

ôIn Shrimad Bhagwat also the music has been includ ed in devotion. In ôShrimad Bhagwatôthere is symbolic use of singi ng.ô¹

In Nimbark Sect the Gopees themselves have sung the glory of the love of lover beloved i.e. Radha and Krishna. By the help of the notes and musical phrases of ragas the love of lover and beloved has been expressed in ever new form :

Nanadhuni bandsika bajawat | Nirtat ati munmod badawat |

*Saba war dekhat such pavat | Jai jai kar karat sir nawat ||*²

Chaitanya Mahaprabhu says that kirtan purifies the mind of worldly people bound by maya. It pacifies the taaptraya of the world, the spiritual,

¹ Bhakti Tatva, Premlata Sharma.

² Pg. 276, Parshuram Padawali, Nimbark Sampradaya, Siddhant aur Sahitya.

adhidaivik fire of worldly sorrows and pains, sankirtan showers moonlight on auspicious red lotuses and lilies.

Devotion or knowledge of subtle things is the life of the bride whose name is Paravidya ñ it enriches the sea of bliss. On every step it drinks the nectar of fulfillment and satiates the mind, intellect and prana (life force). For this reason Krishna Sankirtan makes the devotees ever victorious :

*“Chetorshanamarjanam bhava mahadavanirvapanam |
Shreiyah kairavchandrik vitaranam vidyavadhu jeevanam ||
Anandam budhivardhana pratipadam purnamritaswadanam |
Sarvat masnapanam param vijayate Shri Krishna Sankeertanam ||”¹
In this series Naradji remarks :-*

*“Sa keertyamanah sheeghramevar vibhavati anubhavati
anubhavayati cha bhaktaan” ||²*

It means by regular kirtan God incarnates and renders divine realisation to devotees :-

*Yashoanuvarnanah kirtanam parikirtitam |
Kirtishabdah prasiddhamsau tathathanugamoda bhavet ||³*

The kirtan of Vishnu refers to the singing of his glory. Following and infusing this meaning the meaning of ñkirtia has been interpreted as fame or glory :-

*Prahalad astaldhaari taralgatitaya choddhavah kansyadhaaree
Veenadhar surashih swarkushaltaya ragakartarjunoabhoot |*

¹ Pg. 103, Bhakti Tatva.

² Pg. 631, Sutra 80, Naradiya Bhakti Sutra.

³ Sutra 80, Shlok 2, Naradiya Bhakti Sutra.

Indrovadeenmridang jayjaysukarah keertane te vumarah |

Yatrage bharavakta serascharya Vyasputro Vabhoov |

(Padmapuran-6/87)

By the help of various musical instruments sankeertan of God is done to reveal the greatness of God by repeating God's name, singing the gunas and play of God. The sankeertan in which the poems are composed in various raga and raginees is done. Its description is age old.

There is a beautiful description of sankeertan, swimming in the rasa of devotion Prahalad gives the rhythm, Uddhava plays the Jhanj-Manjeera, Devarshi Narada plays the veena, while playing Mirdang Indira creates such a nectar of joy of Ābhavamaya swarasā tha when Shukadeva hears this divine singing he too only means by which a group of devotees with mind turned towards simple devotion (saral mana bhakti).

Bhajaneapi cha yan mukhyam sukaram ha yat |

Tann ardishat hi tasyap prabhavam bhagwan rishih ||

(Wardiya Bhakti Sutra 8 | Sloka 11, Page 630)

Bhajaneeya has one meaning, that which is relished by the senses. In that too the most feasible and available is the ĀKirtanatmak Shravanā (to hear or listen to the glory of God) by the help of ears.

Kirtanam gaunroopena swaroopenathava bhavet |

Namnam tatsarvafaladam natra karya vicharana ||

(Naradeeya Bhakti Sutra, Sloka21, Pg. 633)

The singing of the glory of God whether it is done secondarily or by swaroopa, it is ever truthful and auspicious. Ān Kṛit Sanshabdā there is such a dhaatu path which has the meaning to come together collectively so

as to sing the glory of God. Naam Kirtan, Leela Kirtan, Charitra Kirtan, Guna Kirtan, Mahima Kirtan etc. are all Kirtans :-

Yadi nam japalasyam sunshabdamupeyatam |

Ucchayantam harigatha va bhavatvaho samucchayeh ||

(27-7-9-634, Naradiya Bhakti Sutra) "There is no rule for chanting the name of God, Kirtan or Harigatha. If one is drawn while doing Japam the one could do Kirtan or do Harikatha."¹

In Naradeeya Bhakti Sutra there is a beautiful description of the free and liberated state of the devotee has been beautifully described. In sankertan the freedom of the devotee beyond gunas and avagunas makes the devotee very natural.

Asuwaram saswaram vaapi bhavatkirtan charate |

Atra sthannijianaipunyam samvasyapi niyamakam ||

(Naradiya Bhakti Sutra | 29/79/635) Naradji remarks
"Swarbrahmavibhushitam" doesn't mean that one who doesn't know how to play veena cannot have the vision of God. As per one's knowledge of notes one should do Kirtan with notes or by simple singing. With the bhavas of the heart or the gunas one can enter into the ocean of divine devotion.

It could be said that the kirtan adorned with notes if done with a simple mind then God becomes very happy and glorious because notes come under bhavas and are transformed into devotion. In kirtan pranalee there are three methods :- Vyas (method) Paddahti, Hanumaan Paddhate and Narada Paddhati.

¹ Pg. 103, Bhakti Tatva.

In the method of Vyasa and Shuka there are no instruments. In the Paddhati of Hanumaan Kartaal etc. are there, in Naradiya Paddhati Veena is used. Some scholar hav included the fifth method by Gopis too :-

Tathaivanye gopikanam chturthimapi Paddhatim |

Ruruduh suswaram rajan ti rodan sanyutam ||

(Naradiya Bhakti Sutra | 31/39/635)

When Gopis sing with tears in their eyes, in their singing there is dominance of bhava. The crying and aspiration of gopies is also a part of their sadhna where tears of separation flow in the love of God.

Prematmakoh Harih sakshadarvibhavti Kirtinaat |

Sevayam prakash rupa tvadanubhavayati swakam ||

(Naradiya Bhakti Sutra | 55/80/641)

Hari himself is an embodiment of love, comes into being due to Kirtan. For manifestation no other light is required, God is self illumined and gives us the experience of realisation.

In their Vedavaani the rishis have given the preaching to listen to the name of God and as said that :-

‘Bhadram karnebhih Shranyam devah’

(Shu-yajun 25/21)

In this mantra there is a prayer to the Gods that we should listen to the gunas of bhadra padavachya God. The devatas give the preaching of Kirtans :-

“Sthirai rangastushtu vasastanubhih vyasheshmahi de vahitam yadayuh”

(Yajurved 2/32/81)

I do the stavan in the form of kirtan of that same God with āvayavayuktaö body. For the grace of that Go I sho uld spend my whole life may take the name of the hard with ðSamyak Prakaröentirely and spend my whole life.

The nine paths (navavidhayen) of devotion have been quoted from Vedas. In vedas in the form of samgaan the rishis have made the Gods happy. The third rule of Navadha bhakti is ðSmaranö (remembrance).

In the mantras Stavamatva swadhyayah (Rigveda 1/16/9) and Bhargo Devasya Dhimahee (Rigveda 3/6/20) to remember God by meditation, stavan etc. is devotion.

For the first time when the milkmaids (gopis) saw the beauty of Shri Krishna, they were completely lost in the ðroopa smaranö (to remember the form of God), all the feeling of their hearts dreamed to sit like a swirl on the flower named Krishna.

The gopees say to Shri Krishna :-

Aa piya ina nainan me palak dhap tohe loon |

Na me dekhu or na tohe dekhan doon ||

In Shravan and Kritan God is remembered because when one remembers God the name, form, play and gunas of God, this remembrance takes the form of a stream of devotion.

If Kirtan is done by vaani and Shravan is done by ears still the mind goes here and there, it means without remembering God the sankeertan and Shravan of God, both are incomplete.

In ðSmaranö the mind should be concentrated on one point, one form only. In order to control this mind there are many ways mentioned in

Ashtang Yoga :

Smaranam sa evam vidh guna ityadyakarasmritih |

It means the necessity of the yoga of the mind is primary.

In Geeta God himself says that :-

Ananyachetah satat yo mam smarati nityashah |

Tasyaham sulabhah partha nityayuktasya yoginah ||

The relevance of smaran is in the concentration of mind the ānanyacchitta of mind. When the mind is diverted towards some other topic then the smaran is broken.

The roopa (form) of smaran could be easily seen in the love in separation of gopies :-

“Praan dhan ko smaran karate, nayan jharate, nayan jharate”

Kabirdasjee says that :-

Meera Man sumiran Ramkun mera mwa Ramahi aadi |

Tulsidasji says that one who is lost in the remembrance of God, troubles cannot touch them.

By continuous contemplation, the fire of God ignites the mind, which is satiated only after the darshanas of God Similarly when the notes are woven with feeling and with a yearning heart music becomes a mean of antaryoga sadhna.

Navadha bhakti ways are such a beautiful fountain of the feeling of devotee, which is everflowing. It is just like the waves of music that enters deep into our heart and its flow is persistent.

While serving the feet of God there is meditation of the dark red feet, on the shape of the soft feet of God, the thunderbolt, lotus, flag, ankush (iron huol to control elephants) and the prominent beautiful radiant nails etc.

While doing the Kirtan the devotee meditates at the feet of Good an dwants that in the morning when I wake up first I may have the darshanas of the feet of the Lord of all the pleasures of the world, if a devotee is blessed with a place at the feet of the Lord, this is the best of all.

In the pada (poetry) which is classical by nature, the notes woven in it have the themes like complete surrender at the feet of God.

Meera in her composition again and again surrendes herself at the feet of God : ãMeera ke Prabhu Girdhar Nagar, Charan kamal par sirö

In the Bhagwat for the complete surrender at the feet of God it has been said :-

Dhyeyam sada paribhavahanam bheestadoham, teerthaspada, Shiva Viranchanutam Sharanyam.

Bhrityartiham pranathaal bhavabdhipatam, Vande mahapurush te charanarvindam. (11/5/33)

The feet of the Lord are worth meditating, victorious, (dispelling all failures), ever gracious to fulfill the devotee wishes and are like the supreme pilgriage.

Such a divine feet is worshipped by Shiva as well as Brahma.

It is the mighty greatness of God that in the Vaman roop, with small feet. He could measure the whole universe. At some places he delivers Devi Ahilya from her sins by his lotus foot. In childhood with his same

divine he used to dance playing his flute on Kaliya Serpent. When one remembers these plays of God, a natural reaction comes that one's mind is completely engrossed at the feet of God. The fifth rule of Navadha bhakti is archan. Archan means to worship.

In worship; the idol of God plays a vital role. When a devotee considers bhajan (singing of the glory of God), kirtan, smaran worshipping the feet of God, all these things as part of their worship then roaming in fancy his mind imagines lot many things, thinks differently.

A devotee waits for the time of the day when the deity would bath, would adorn the devotees with his own hands, would offer (food) 'bhoga' to God. God would give meaning to his music by giving him darshanas.

For this reason when the image of God is established the devotees start its archan. When Meera first got the image of Krishna there was a spontaneous outburst of music, a desire for dance arose within her to please Shri Krishna. The more she beheld the figure of Shri Krishna, the more she felt that Krishna was looking at her. This faith became stronger and stronger with the passage of time. Thus it is the power of archan because of which the heart of devotee wants to leave everything and would wish to add new colours to all his desires.

In the vritti of Shandilya Bhakti Sutra it has been mentioned.

*Shravanadibhinno Vishnu Preetihetuhvyaparah pratimaado
Gand hapushpavibhinno, Vishnupreetihetuhvyaparah Pratimado
gandha pushpadyarpanroopah.*

[Shandilya Bhakti Sutra 2/7]

In truth when a devotee offers his pure love to God, then it is 'archan'. In the Vedas also in 'Archan Prarchan' in Saam Geetheer 'archan bhakti' has been mentioned.

The Ashtacchaap Poets of Pushti Sampradaya of Vaishnava religion song kirtan and in this singing the glory of God was their 'archan' to please God. In varied prahars they adorned the poems with various ragas and did the worship of God; this is still innocent. There are five kinds of styles of worship (archan) : Abhigaman, upadaan, Yoga, Swaha and Ijya.

Archan is based on rituals and regulations. In the worship of idols time and Pooja Vidhi (the rituals of worship). In the Geeta God himself says that ñ óPatram Pushpam falam toyam yo me bhakt ya Prayacchati tadaham bhaktiyaphatam ashnamī Prayattamanahô (9/26).

It means if I am offered flower, leaves, fruit, water etc. with devoted affectionate heart I accept the gift earnestly.

In Navadha bhakti adoration (Vandan) is the 62 rule. In the Yajurveda Vandan bhakti has been described as 'Namah Shambhavaya Cha Bhavo Bhavaya Cha.'

The word Vandan is associated with the devotion towards God because when we say 'Pratah smarniyam Vandaniya' (one who should be remembered with the rising sun, the venerable one with whose name one should begin the day), it is for God only.

In the Geeta Lord Krishna says to Arjuna.

Manmana bhava, madbhavanto mandhaje, mam namashkurun

| Mamevaishyasee satyam to pratijaane Preeyoasi me ||

(18/65)

Arjun give your mind to me only, you become my devotee, you do only my worship, leave everything and keep you mind within me. You are bear to me. Only in intense love can you surrender everything to me. It means with a devout heart, wholesome feelings, considering oneself as nothing, when a devotee worship God the he is completely free of his ego.

In Vaishnav religion, in every sect, worship (vandana) is essential. These is the service and worship of God in eight prahars there are poetic verses too full of devotion. They are woven in notes luscious with love of God and surrendered towards God. For this reason be it Pushti Sect of Haridaasi Sect, Ramanya or Nimbakeeya or Chitanya Sect, in all of them there is worship because it sublimates and destroys the ego. First there is kirtan then group singing or Sankeertan. In the repetition of mantras like 'Om Namō Narayana' or 'Om Namō Bhawate Vasudevaya', the word 'Namah' strengthens the Vandaneeya bhavas (Venerabl feelings) of the mind.

Vandan is the main aspect of devotion towards one's guru by Vandana one can enter into natural devotion. There is a song sung by Haridasi Sect in the worship of God:-

Deenanath kab karihaun kripa mauko rakhani chakhani

| Charanani chit laun gun gaun pau prem prakasa ||

In Sakhya bhava there is leelamayee bhakti (Play in devotion) with God as a friend. It is followed by the nineth phase of Navadha bhakti self sacrifice, self-revelation. However devoted a devotee may be everything is futile if one doesn't have devotion towards God.

In Bhakti Vivek it is quite clear that :-

Chintam kuryaann rakshayei vikritasya yatha pashoh |

Tathaparyan harau deham viramedasya rakshanaat ||

It means if a devotee surrenders himself completely at the feet of God then he has no worries of his body, mind or of this world.

Through self sacrifice and self surrender the obvious reaction of the oneness of the devotee with God occurs consequently.

In one of his complete surdaasji says :-

Jaise rakhhun taise rahaun |

Janat haun dukh sukh sab jana ke mukh khari kah kahaun ||

Since music plays a remarkable role in Navadha bhakti in all the rallias (Jhanki) and exhibition of Shri Krishna the signing of devotional verses is essential.

In Shandilya Bhakti Sutra the devotee of Navadha Bhakti have been mentioned :-

Shree Vishno Shravane Parikshit bhava bhwaiyasakih kirtan,

Prahladah samarane tadanghribhajane Laxmih Pruthuh Poojane |

Akrurasta vabhivandane ch Hanuman dasye, cha sakhye Arjuna,

Sarvaswatmarivedane Balirabhoot, kaivalya mesham samam ||

It means in shravan bhakti (listening to the glory of God) Parikshit, in kirtan shukdeva, in remembering God (Smaran) Prahlada, in Paad sevan Lakshmi, in Poojan Prathu, in Vandan Akrur, in dasya Hanuman, in Sakhya Arjun, in self sacrifice.

Neel supeet harit mani kanchan dharihau duti basa |
Harashi harashi maun rahaun nirkhaun nava nitya vilasa
|| Patit pavan bhakti bhavan purihaun mun asa |
Ihi bharose rahat rahat nit nitya Bihari dasaa ||

(Raga Sorath) It means if my head goes down, it should be before God only then there would be natural devotion. In Navadha Bhakti, the devotion towards

God as a servant touches the prinnacle of bhava.

"In the devotion from Shravan (listening to the glory of God) to worship, the action is primary and feelings are secondary. For this reason it is also called Sadhan Bhakti. Sadhan Bhakti has the innate ability to become Sadhya Bhakti or PREma or Parabhakti. Its glimpses could be seen from dasya Sakhya and self sacrifice."

In dasya bhakti out of the five dasya bhavas one is prominent, which is described later. In the devotion of dasya bhava the devotee considers himself or herself as the servant and God as the Lord.

There are many poems written by Vaishnavas in which Radha herself expresses dasya bhava towards Shri Krishna.

"Haun to daasee nitya teeharee |
Prannath jeevan dhan mere, haun tum pe baliharee ||
Chahen tum ati prem karan, tan-man sau mohi apanao |
*Chahen droh karau, trasau, dukh dei mohi cchitkau ||"*¹

The state of feelings (bhava) regulates the mental state of the devotee, which changes as per the feelings of the devotee. In Navadha

¹ Pg. 149, Hindi Vangmay me Radha Tatva Chintan ki Dhara.

bhakti dasya bhava carries humility, service the eight phase of Navadha Bhakti is of Sakhya bhava. Amongst the five bhava it is one such bhava whose elaborate description has been given further.

Bali are the most remarkable devotee. In Navadha Bhakti feeling are everywhere prominent it is sound or music by which a devotee expresses his or her feelings. Rasa is produced from sound, which sound is produced by which bhava, this becomes the base of the production of rasa.

Our sentient knowledge is the resultant of the perception or our sensory nerves. The knowledge received by our sensory nerves, transmitted to us by others is called ordinary knowledge when the knowledge is the outcome of one's own fancy it becomes devotion because the divine perception of devotion leads it to the fancy of the beautiful form of God. The various parts of the body and their ability to feel everything, where unites with the outer world, then there arose the consciousness of the outside world, it is merely as sensory experience. The base of bhavas (feelings) remains the inner mental state of a being. But the mind flows in two directions :- One is the shore of intellect, the other is the shore of cchitta. By regular and persistent devotion, with the passage of time 'bhava' arise in the mind and heart of the devotee, this is nature too, and obvious outcome. In devotion bhava is eternal, therefore the base of bhava is also eternal.

In the devotion towards Shri Krishna or Vaishnava religion whatever bhava arose within the devotee on looking at Lord Krishna have been divided into five major categories. Only in life and Philosophy of Shri Krishna, as has been mentioned earlier, we could see all the aspects of bhavas.

The 'nada' also accepts and assimilates the bhava in the 'Venunada' of Shri Krishna. Being lost in the 'Venunada (Playing of Flute)' of Shri Krishna, bhava was accordingly formed as per the fancy of the devotee.

Shantam dasyam cha sakhyam cha vatsalyam madhuraṁ tathā |

Panch bhava ime prokta bhaktaswabhavya bhidatāḥ ||

It means shanta, dasya, sakhya, vatsalya and madhurya these are the five bhavas. They have been so divided as per the nature of the devotee. These five bhavas are 'Sarvanubhava Vishaya' that are the resultant of the mental state of the devotee.

Paramatma jagajjanmasthema sansthan krud vibhuh |

Sa no rakshacvayam bhavo muneenam shanta lakshanah ||

Sa prabhustasya dasoasmi seve tatcharanau sada |

Dasyemataḥ bhaven maranyandhaadau sphutekshitah ||

Shkhyam saha gacchami sah bhunje shayesaḥ |

Sakhyam tadhopa laladau parthadau cha sphutsthitam ||

Lalaye shishumunmugdham palaye bhojaye Harim |

Vatsalyam tatsphutam nanda - yashodadishu vikshitam ||

Kantah sa madhunasmermanohar mukhambujah |

Iti madhurya bhavaḥ cha radhabhyeimyadisū sphutah ||

It means God is the preserver of this world. God will save us. God is supreme Vibhu, with God our soul would be united. It means the bhava of the devotee after the attainment of ultimate truth is Shanta bhava.

The devotees of Shanta bhava are Saint Gyaneshwar, Uddhava and Akroorjee, Gyaneshwar Maharaj has written many abhangas. God is the

Lord, the doer of this world. I will over remain the servant at his feet, this is 'Dasya bhava'. Hanumanji's devotion towards Lord Ram, is an example of Dasya Bhava.

When God considers the devotee as his own friend and the devotee consider God to be his own friend, as if the devotee is doing Krida (happily playing) hand in hand, arms in arms, then sakhya bhava is established. There are many devotees of Shri Krishna like Shree Dama, Sudama, Madhumangal and Arjun.

3.5.2 Panch Bhakti Bhava :

In vaishnava religion every ðbhavaö of the bhakta, though complete in itself meets each other by the rays of devotion. Such as interconnected bhava is ðVatsalya bhavaö The vatsalya prem of Kri shna Yashoda is world famous. It is a beautiful expression of the motherly affection and plays of vatsalya prema. On the basis of this vision and sight Surdaasjee and Raskhaan have presented the unique façade of the pl ays of baby Krishna.

The fifth bhava which is the foremost one as it carries in itself the description of Ragatmika bhakti and Raganuga bhakti is madhur bhava. In the process of the evolution of the realization of God and play of God Prema bhakti (affectionate devotion) finds its fulfillment here. The absolute expression of prema bhakti is mahabhava, which is madhur bhava. The one who is the very embodiment of mahabhava (the highest state of bhava) is the one who is the most remarkable jewel of the clan of devotees, the one who is ðHridinisaar bhootaö she is Shri Radha.

The state of the devotee is established on the basis of the three gunas satva, Raja and Tama that rule him.

The belief of Panch Vadh is similar to the five bhavas. On the basis of this we can say that the vadha which will be pre ñ eminent, accordingly bhava would be formed or created by it. In the path of yoga there is concept of Panchakosha. By practice (sadhana) one after the other every kosha is crossed, the bhava is also changed.

3.5.3 Vatsalya, Sakha, Madhur, Dasya, Shanta Bhavas and their

Resatmak Elucidation :

Yet on the path of devotion the devotees retain all the five bhavas under the stream of Navadha bhakti and try to attract, coax and keep the ishta (one's desired deity) happy.

How ārasa is expressed through bhava and how rasa originates from bhava, all these things have been discussed earlier.

Bhava which is formed by the mental state of the devotee. From these five bhavas the seven notes of music.

The seven notes of music are rich with bhavas for example pure and flat notes when render softness to the notes. In these notes reverence, love and sympathy are naturally been created.

This is called Bhavasthan bhakti, which is one with all five bhavas. In the service of the lord when Raga Bhairav is sung in the morning to awaken God, in the devotion of eight prahar.

There is Vatsalya bhava (motherly love) when Yasoda awakens Shri Krishna. In the play of Shri Krishna when Shri Krishna steals curd and butter there also there is vatsalya bhava.

Bhavamaya devotion is a part of Ragatmika devotion, whose name is sambandhroopa devotion.

In Brajdhama Shri Krishna keeps some kind of kinship with every being. Nanda Baba is also attached with Shri Krishna though Vatsalya bhava. The milkmen (gopa sakhas) with whom Shri Krishna did many plays (leela) considered him to be his own friend. Krishna has sakhyabhava with them. There is Dasyabhakti where Shri Krishna is considered as lord God like that of Darook.

Uddhav who worshipped Shri Krishna as Paramatma (God) had the devotion of shanta bhava.

Yet there is one bhava in which all the four bhavas melt, the bhava which is best of all where Krishna is the lover and Radhika is the beloved, it is madhur bhava, lord Krishna himself becomes the beloved and by the help of notes create ārasa for the devotees like gopikas. He plays his flute in such a manner that the heart of gopis sometimes has karun bhava (sympathy), or shanta bhava (peace), dasya bhava (that of a servant) or vatsalya bhava. The string of musical phrases coming out from the flute of Shri Krishna disperses all the five bhavas beautifully and finally takes the devotee to madhur bhava.

The state of three gunas in nava rasa is as follows :

Rasa	Guna
Shringar, Karun, Shanta	Madhurya
Veer, Veebhatsa, Raudra	Oja
Sarvarasa.	Prasad

Ahladkatva madhurya shringar drutikaranam

Kurushe Viprallambha tatchante Chatishyantitam ||

Deeptayapya Vistruteheturojo veer rasa sthitih |

Vibhatsaraudra rasayosta syadhikyam kramen cha |

Shushkendhanagnivat Swacchajala vatsa

*Pradau asan sarvatra Vihitsthitih |*¹

It means through madhurya guna òAhladakatvaö is interpreted which renders momentum to the cchitta i.e. it melts the heart.

This element is prominent in sanyoga shringar and more than that it is prominently found in ãrasaö and karun vipraprayoga.

Oja guna (the guna of chivalry) is the base of self expansion. In vibhatsa and raudra rasa respectively it is distinctly seen. The third guna is prasada. It catches the cchitta of the devotee in such a manner just as fire catches dry logs of wood.

Abhinava Gupta, the scholar of Pratyabhigya philosophy and the propagator of Kashmirik shaivadwait vada. His spiritual fancy and concept of shanta rasa assimilated in it the feeling of devotion. In his opinion devotion is not an independent ãrasaö it is a sanch ari bhava (transformed bhava) of shanta rasa. It is like in smriti, mati, shruti, enthusiasm.²

In my opinion if we don't consider devotion as one rasa, even then it is evident that by Krishna and his plays, the bhaktimaya bhava which has been expressed is the creator of bhakti rasa.

Venu nada, by the help of devotion disperses the bhavamayee dhvani of antarnaad. This venu nada became òbhava dhvaniö

By the help of òbhavaö the nine ãrasaö of literatures are expressed through devotion.

¹ Kavya Prakash reference 8/68 ñ 70 / (Pranav bharti Pg. 53).

² Page 445 Bhakti tatva, Venkat Sharma.

“Madhurojah Prasadakhya straaajaste”¹

Rasa is the soul of poetry, madhurya, oja and prasad are the natural religion of that rasa. It means this trait is present in all rasa.

Shrimad Roop Goswami, the foremost propagator of Vaishnava literature in his treatise Bhakti rasamrit sindhu (11/5/93 ñ 4) has expressed five states of a chitta (mind) completely lost in devotion :-

In traditional literature there are only nine rasa but Shree Roop Goswami written about twelve kind of rasas in Vaishnav literature :-

Rasa	Aswadjanit Avastha (state of enjoyment or feeling)
Shanta	Poorti (Shanta bhava) (Satisfaction)
Dasya, Sakhya, Vatsalya	Development
Madhur (Shringar), Hasya	Expansion
Veer, Adbhut	Vikshepa
Kuroop, Raudra, Bhayanak, Vibhatsa	Anger (Shobha) ²

By the help of rasa the mental state developed. On the basis of which we can establish a link with the notes of music.

Pangs of separation in the heart of gopis reflect anger even in the notes that are spontaneous from their heart. The whole nature appears in anger. In this mood when all of a sudden if they could hear the sound of the playing of flute that invites them for love then the gopis are awakened to expand their love. When there is the meeting with the lover, the affection of their heart develops. In the state of persistent meeting when all

¹ (8/81) Kavya Prakash.

² Page 62 Pranavbharati.

the notes melt into one note then shanta bhava expresses the slate of fulfillment in love.

The nine rasar are based on the bhava of the devotee towards lord Krishna :-

- | | |
|-----------------------------|--|
| (1) Raudra Rasa | ñ Chanoor, mushtheek, mala |
| (2) Adbhut Rasa | ñ Ordinary people who saw Krishna's ñmallayuddhaö in Mathura. |
| (3) Shringar Rasa | ñ By Gopis |
| (4) Sakhya and Hasya | ñ By the friends of Shri Krish na. |
| (5) Veer Rasa | ñ When the yadav kings saw Chivalrous Shri Krishna |
| (6) Vatsalya and Karun Rasa | ñ By Nanda, Yashoda and Devaki |
| (7) Bhayanak Rasa | ñ Kansa Saw Shri Krishna as a bhayanak (dreadful) enemy |
| (8) Vibhatsa Rasa | ñ Those who saw Shri Krishna killing kansa |
| (9) Shanta Rasa | ñ Akroor and other rishis who sar the divine from of Shri Krishna. |

The love towards God (Bhagwat Prem) is in itself Purusharth. Love is only rasatmak as lord is sat ñ chit ñ ananda ras atmak.

óIn Vedant bliss is called rasa but in bhakti shas tra there is as much discrimination between rasa and bliss or there is between chitta and bliss ñ shruti means after getting rasa one naturally get bliss. In the world also when there is love, one gets joy to see one's child . Here it is quite evident that rasa is love. It is quite evident that rasa is love. It is discriminated from bliss and bliss is expressed through love only.¹

¹ Page 6 Bhakti Shastra.

It means love is Purushartha, which is rasatmak. God's Sat ñ chit ñ Ananda form is premamayee therefore it is rasatmak, as it is rasatmak. Naradaji has expressed this rasatmak love as supreme love, intense aspiration and state of extreme pangs of separation.

The pangs of separation in their extreme state in nitya sambhog not only gives hint of bhava but of the zenith of rasa. This rasatmak bhakti in vaishnava religion has been expressed in various verses. This rasa has been further intensified and expressed by weaving these verses in various notes and musical phrases.

The beings who look at God in the context of various leelas, as compared to these beings, the one who looks at God affectionately holds the highest sway. Yet there are certain devotees who have remembered and sung the plays of God and received the grace and vision of God such as Meera, Soor, Saint Haridas, Narasinha Mehata etc. Nanda, Yashoda, Shree dama, the gopis were like the parts of his own being. They came with him to accompany him in his leelas (plays). Yet the beings who accepted and imbibed their bhavas and aspired for the vision of lord Krishna, they started doing bhajan and kirtan with that bhava only.

Tatprema taccha madhurya yato taneapi vismritih |

*Dharya dhanyanirdeshya manyanmanyamahe vayam ||*¹

In devotion there love and sweetness that has in itself both knowledge and forgetting (Vismriti). This is a rare element.

In Prema Vritti (love towards God) the soul is the object of the senses whileas in the worldly plane vritti is based on desires.

¹ Page 61 (Bhagwat Bhakti Sutra) 23rd Sutra.

In vaishnava religion this soul attains its oneness with God (Paramatma). That state of supreme love has been given the name ðbhava bhakti or ujjwal rasaö by Goswamiji. This same rasa became ambrosia of Nimbarkiya sect in their sakhi bhava as the ðNikunj rasa of shyama shyamä This same rasa when became the base of the musical phrases of bhajans (devotional songs) then it became nadatmak layatmak flute that expresses sound. Shri Krishna himself has beautifully played his flute in all the five bhavas that every being felt that this sound, this nada is for him or her alone. The culmination of this nitya rasopasana is rasa.

The word ðRasaö is related to a unique sound.¹

Rasa is related with rhythm, dance, cchanda, geet, uparoopak, poetry and rasa natya.

Out of the 120 kinds of deshi rhythms sharangadeva has mentioned ðrasa taalö:-

*“Labdhavaditato Lokeasau rasah”*²

Scholars have given the name ðadi taalö to this ð rasa taalö On the rhythm of feelings (bhavas) when the music of devotion by the help of rasa give birth to maharasa, it becomes a synonym of navarasa where pacl and every gopi, is completely lost in the five forms of bhavas, that are eternal.

ðRasaö itself is a form of Shri Krishnaö it has been sung in many songs : - ðRaso ahamatsu kaunteyaö³

In the Upanishads the Brahma designated by ðRaso Vaisahö is parabrahma Shri Krishna.⁴ It means that rasa originated from Shri Krishna. The bliss that originate from that raasa originates from Shri Krishna.

¹ Page 1 Rasleela tatha Rasanukool Vikas, Basant Saamdagni.

² Sangeet Ratnakar (5/261)

³ Shrimadbhagwatgeeta (7/8).

⁴ Taitiriyä Upanishad (2/7/1)

ãRasanam Samuho rasaö in this statement the unifo rmity (sarvarasa samata) of rasa has been expressed :-

Karun Vibhatsa raudra veer vatsalya

*Virah Sakhya Shringarali rasa samuha rasah ||*¹

The rasa leela including rasas give birth to rasa in the mind.

‘Rasakadam b mayah kaschidvilakshau do braj leela visheshah |

Yadwa mukhyarasah shuddha prema sa eva rasah ||

In the Brajleela the main rasa is prem rasa, which is having all bhavas and is nitya Shuddha.

There has been an amazing combination of the 64 Kamasutriya asanas of vatsyayan and the sadhan bhakti of Roop Goswami and its 64 states of Premaroprati.²

On this ground, the 64 Kalas are also a part of sadhan bhakti. Amongst these kalas music which is simple natural and bhava uddepak (instigator of feelings) is full of rasas therefore it is an integral element of rasa.

Rasa that begins with the flute of Krishna, rasa that develops by the Pada ñ gayan (singing of verses) by Gopis. In the c onfluence of sura, taal (rhythm) and laya (tone), the three gunas satva, raja and tama flows into this confluence. The lord of all the three lokas dance with the tinkling of the anklets of the Gopis. The union of Gopis and Shri Krishna is the union of a being with God (Jeeva and Paramatma). This union.

Here devotion which is the ãmahabhava roopiä The synonym of this mahabhava is Radha. To meet Krishna Radha moves in the maharajya

¹ Page 17 Rasaleela tatha rasanukaran vikas (reference, Vishnuyamaya).

² Page 82 Rasasiddhant (Dr. Shukratna Upadhyaya)

(empire) of fancy. Her companion also does the sanyog with some loving fancy and becomes a poem or piece of verses. Rasa accompanied by devotion, rasa which has originated from bhavas affect music as well.

The eight female friends who attract Shri Krishna towards the various sounds of music, serving Shri Krishna, they enhance the beauty and ārasa of the pair of Radha ñ Krishna :

Ashta agra hum khari apar par baddh bajawwei |

Raga same anukool sapta sura kantha lagawen ||

Dampati charan saroj hriday Hari seer madai |

Vaam or mum lagen bisakha guna samudari ||

Gram murchana sahit pratham alaap kiyo hum |

Teen taal sura bheda visham sama upaj anupam ||

Je je nitya vihar prabandha param such dayak |

Ughate ho gati manju bisakha sanga sahayak ||

It means singing the melodious seven notes of music and playing musical instruments that produce sweet sounds the sakhees (friends) of RadhañKrishna are enhancing the glorious prema rasa of the divine couple.

To reach the pinnacle of ūUddyeshya bhaktiü where by the help of music which cro is beyond laukik ranjan (worldly entertainment) and supportive in the joy of divine rasa. Due to the mahabhaveroopi rasa it is spiritual too.

Amongst the nava rasas shrinagar rasa is considered as the king of all rasa. The sthai bhava (permanent bhava) of shringar rasa is rati (amorow love). Rati that originates when the lover meets the beloved. This divine bhava in devotion has been called madhur bhava. In madhur bhava Shri

Krishna is the ishta or the lover and Radha is the beloved because Krishna has the ability to take everyone in his refuge. Krishna was an excellent karmayogi still he was absolutely firm.

The two main bases of madhur bhava are : Shrinagar and rati.

For instance Ranganayakee and Shakuntala both are engrossed in Shringar. For Ranganayakee this shringar is her life breath whileas Shakuntala was emotionally attached. That which is shringar is felt by Ragnayaki whileas Shakuntala is just action the shringar rasa.

On the path of Shringar both of them go together upto a certain distinct phase. But Shakuntala may stop. Ranganayakee goes forward to attain the boundless.¹

The above remark is just like the following thought. A devotee serves God by offering the service of music and the melody of notes. All his composition are for Lord Krishna. Adorned with the art of music he is called an artist. To entertain this everchanging world an artist uses music. When the external world is everchanging, unreal then the bhava and art that entertain this world are also unreal and everchanging.

But the notes that give joy to God and the devotees just like God would be ever present in the form of eternal love.

Saint Gyaneshwar has remarked about madhur bhava in his Auvée (12 ñ 156) :-

“Tan Vallabha bhi Kanta”.

It means the devotee is my beloved and I am the lover. He is very dear to me.

¹ Page 41 (G.G. Sangoshthi).

It means óBe it Christian mysticism or soofi or Al vaar saints. All of them are alike in taking refuge in God.ô

In the (13, 390) Gyaneshwari Gyandeva remarks; óTh e living being is the bed stead. The devotee becomes the object of love, the beloved of the master (Guru). Here guru is no one else than a lover. In this way such a living being attains God by amorous love (Kaam Kridaa). Here Kaam Krida means to concentrate all the tendencies on one ishta there is only one desire that how could I keep my lover happy :-

Biharein see syam syam udit anange |

Saurabh sad such sej surange ||

Gaur sanwal jhalmale anga ange |

Manjni manoj manaun pritata sudhange || 1 ||

Lahakati greeva gati bheda bhu bhange |

Ughatat sabda gati gati tata thunge thunge |

Bajat balaya manaun madhur mridange |

Kunit Kinkini sura nupur upange || 2 ||¹

Madhur bhava completely makes the devotee. Be it Meera, Surdaas, Vidyapati Chandidasa, Swami Haridasa, Hit Harivansh, all have established themselves with this bhava, as the beloved of God.

Keeping music as the means of devotion devotee Jayadeva have written an epic Geet Govind in which there are the most intimate contexts related to the divine love of Radha and Krishna. Just as music expresses the inner soul, inner feelings, sometimes even without words, similarly the shringarik bhavas of the inner self Radha ñ Krishna have been expressed by

¹ Shree Swami, Nagari deva jukan pada, Page 76, Samaj Shringa.

āragamayee songs in this epic. There is trio is Geet Govind : Radha Krishna and sakhi, three worlds, three septed and three gunas. Sakhi is empathetic towards the pain of inner self of Radha ñ Krishna just like a note which knows the importance of nada that takes the form of devotion towards God.

Radha ñ Krishna's meeting and one ness in Geet Govind is the soul's union with God. Along with re ñ union, re ñ vital existence there is the preparation of the making of new world of bliss. There is again preparation of the re ñ union of shringarmayee lover and beloved.

3.6 Bhakti and Rasa :

Bharat Muni remarks about the bhava of Shringar rasa :-

‘Purushah pramada yukta shringar’

He further used the words “Yam Purnaya”

It mean shringar is complete in itself in terms of rasa.

Bhart has directly connected the seven notes of music with rasa :-

“Tatra hasya Shringarayoti Swarito latre varneih

Pathyamup Pa dyam.

Veer raudraya bhutesh uddatta kampitaih karun vibhatsa bhayanake evan uddatta swarit kampitaih its.”¹

For various rasas varnas are used. For example; for hasya Shringar Swarit and uddatta for Veer Raudra and Adbhut uddatta uddatta and kampit, for karun, Vibhatsa ñ bhayanak Anudatta, Swarit and Kampit. In this way various varnas are used for various rasa.

¹ Page 108 (Pranav Bharati)

3.6.1 Shringar, Hasya, Adbhut, Veer, Karanara, Randra, Bhayanak, Vibhatsa :

*“Hasya Shringarayan karyan swaro madhyam panchaman
Shadajrishabho tatha chaiva veer raudraya bhoote evacha |
Gandharasch nishadasch kartavyan karune rase |
Dhaivataskhaiva karatavyo vibhatse sabhayanake ||¹*

It means the notes that are used are :-

Hasya Shringar ñ Madhyam, Pancham

Veer ñ Raudra ñ Adbhut ñ Shadaj, Rishabh

Karun ñ Gandhar, Nishad

Vibhatsa, Bhayanak ñ Dhaivat

In the singing of Vedas there are hundreds of styles such as Aranyagaan, Arhagaan, Ahagaan, tavasheeya gaan etc. These styles of singing were very popular. In them peaceful, grave, chivalrous, patience, sympathy all these feelings have special emphasis. Further, in the singing of Dhrupad bhavarasamayee shringar and the feeling of bhaktimayee Dhrupad singing in Dhrupad rasa has played an a remarkable role.

Swami Haridasa, the master of vaishnava dharma rasopasana and the Ashtacchapiya devout poets used to sing Dhrupad with āsavadha bhavaö as per the time of singing. It became famous by the name samaaj gaan and Haveli Sangeet.

The source of this āsayukta serviceö was the nad a of flute of Shri Krishna. It makes the jada (non living) chetan (full of consciousness) and

¹ Page 109 Pranav Bharati.

chetan jada. This is its immerse ability, this nada which has come in the form of verses of the devout poets.

The glory of that nada which has taken away the very soul of every jeeva has been delineated by veda vyas in his words. The beautiful bhava Paksha (feelings) has been described.

Five bhavas could be realized by this vision. In childhood though a child doesn't have knowledge of language, still, its childish mind could understand the ñnadaö behind the lullabies of his mom and is attracted towards it. By nada we could see ñvatsalya bhavaö here.

When Shri Krishna's friends were frightened by ñKa lia Wagaö, then the notes that came out of the flute of Shri Krishna pacified the heart of all his friends. This is an example of sakhya bhava and shanta bhava. Similarly in the mahabharata when Shri Krishna produced sound from the conch shell (shankhanada), all the sorrow and darkness of Arjun melted away. It expresses both the sakhya and shanta bhava of Arjun. While taking bath the gopis were completely lost in the sound of flute. They were not aware of anything around them. Here madhur bhava has been displayed along with nada.

Here it is quite evident that the five bhavas, nine rasas and seven notes of music all together flow into the tenth prem raa of devotion. By the help of ñNada Keliö the lover expresses the joy of ñRasa Keliö and establishes the joy of bhava keli in the heart of the devotee.

In the wide expanse of vaishnava religion there are two forms of devotion ñ

- (1) Vaidhi Bhakti.
- (2) Raganuga Bhakti.

Vaidhi bhakti is based on devotion. Raganuga bhakti follows sadhan bhakti. After Raganuga bhakti the melodious, rasamayee Ragatmika bhakti comes into existence. Because, Ragatmika bhakti in nityasiddha.

According to Shree Roop Goswami Ragatmika Bhakti is divided into two streams : Kamanuga and Sambandhanuga devotion. One is sambhogecchamayee (amorous desires), the second is bhavecchamayee. (desire for love and feelings).

Sambhogecchamayee is unnatural and with kelikrida; with a desire for bhava madhurya of the goodesses of Braj there is Bhavecchatmika bhakti.

Madhur bhava is an example of this devotion, out of the five bhavas in sambandhanuga devotion, the rest of the bhavas are delineated.

In vaishnav beliefs there is the acceptance of devotion with these five bhavas in the heart of the aspirants.

All these ðbhavasö and ðrasaö find their expressio n in the verses of many Vaishnav peots. Their poetry is a miraculous combination of devotion and music.